

T H E
UNIVERSAL PSALMODIST.
CONTAINING,

- I. A Compleat Introduction to Psalmody; or, The Art of Singing Psalms, &c. Interspersed with many useful Scales and Examples, carefully laid down and explained, in a familiar Dialogue between Master and Scholar.
- II. A choice and valuable Collection of Psalm and Hymn Tunes, Canons and Anthems, many of which were never before published; also the Tunes, Anthems, &c. sung at the *Magdalene* and *Foundling* Chapels, and other public Places in and about London, with Words adapted to each Tune.

The Whole composed in a New and Easy Taste,

For Two, Three, and Four, but generally for Four Voices, in the most familiar Keys and Cliffs, according to the Advice and Direction of the most eminent Masters in London. Calculated to promote and improve this most excellent Part of Social Worship, and thereby render it both useful and delightful in all Country Choirs, as well as in the Congregations and other Religious Societies in London and Westminster.

By A. WILLIAMS, Teacher of PSALMODY in London.

The SECOND EDITION, Corrected.

L O N D O N:

Printed for JOSEPH JOHNSON, at Mead's Head, opposite the Monument. 1764.

Where may be had, Price 6d. Psalmody in Miniature: Containing the Tenor and Bass of all the Tunes that are usually sung in Public Worship, on so small a Scale that the Whole will lie in a common Psalm Book.

To the P U B L I C.

I Think myself bound in gratitude to acknowledge, that the superior merit of the **UNIVERSAL PSALMODIST**, is principally owing to the assistance I have received from some of the most eminent masters of Psalmody in London: To whom I take this opportunity of returning my sincere thanks: And I would beg leave further to acquaint the Public, that, with the same assistance, I am engaged in composing a new set of **ANTHEMS**, which will be published as soon as the nature of the work will admit, of which proper notice will be given in the public papers.

A. WILLIAMS.



P R E F A C E.

To all Lovers of PSALMODY.

DIVINE Music is undoubtedly the most noble of all arts, being more immediately appointed to set forth the glory and praise of the great Creator of all things; and when otherwise employed is greatly profaned and abused.

Many and wonderful are the productions of this inexhaustible fountain, whose beauty and excellence is greatly illustrated by the smallness of the spring; which having furnished the ingenious with such a grand and pleasing variety, is still as full as ever, and its depth unfathomable; yet, however great and mysterious this art may be, so much of it as is sufficient for our delight and amusement is more easily attained, than many people imagine; and I cannot help thinking, that every one who has any ear for music, (which some few have not), and have heard it rightly performed, would be glad to learn it, if they knew where or how. I also believe, that many young people, either by reading obscure authors, or by hearing people talk of Music in a dark and round-about way, have been kept back from learning the delightful art of Singing, under a false notion, that it was too hard

for them. This induced me to offer my assistance; and I hope the plainness I have aimed at in my Introduction will have the desired effect, namely, to promote the glory of God, and the comfort and delight of my fellow-creatures.

Psalmody, or the Singing of Psalms, &c. if performed with due reverence, is most certainly one of the grandest employments that a Christian can be found in, as it not only bears a resemblance to the noble worship of Heaven, but conveys to us the strongest ideas we can have of the employment of Angels and glorified Saints. I think this is abundantly evident from Scripture, especially the Revelations, which abounds with heavenly anthems, where we are told, that the Angels and Archangels join in singing Hallelujahs, &c. to Him that sits on the throne, and to the Lamb for ever and ever. And shall we be shamefully silent? Should we not join in the Chorus, as we term it, or rather imitate their strains, by joining to sing the praises of Almighty God, for his wonderful works of creation and providence, but, above all, for the great work of redemption, which far exceeds our highest praise,

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as Dr. Watts beautifully expresses it in the second verse of his Paraphrase on the 150th Psalm.

Let all your sacred passions move,
While you rehearse his deeds;
But the great work of saving love
Your highest praise exceeds.

The same author has another verse very pertinent to this in one of his hymns:

Let mortals ne'er refuse to take
Th' Hosanna on their tongues,
Lest rocks and stones should rise and break
Their silence into songs.

We are told that eternity will be too short for this delightful work; surely then it is time to begin; and tho' we cannot sufficiently praise him here below, yet we should improve the talents we have, by endeavouring to set forth his praise in one glorious Trio of heart, lip, and life; for with such sacrifices God is well pleased.

How far the use of Music is abused, is not so much my present business to shew, but rather as much as possible, to prevent a farther spread of it. And here I would only mention one thing, than which, perhaps, nothing has given more cause for the abuse of Music; I mean, the shameful

neglect of it in our churches, insomuch, that if it was not for a few young people associated together, there would in many of our churches be very little, and in some (I am inclined to believe), no singing at all.

Some exclaim much against a regular method of singing in time of Divine service; but nevertheless, I think those little country societies, the design of which is to promote it, are very justifiable, for the reason just mentioned; and it is certain, that if the congregation would take the trouble to learn as they do, they might sing with them with great pleasure and delight.

I flatter myself I could propose some methods, which, if pursued, would in a short time greatly improve our method of singing, and in a few years render it universal. I shall mention but two, which, tho' not new, yet are the principal ones. And, first, let it be made a part of our scholastical learning, in all our protestant schools: I mean not as it is taught in some of our charity-schools, which, in the opinion of many, had better be quite omitted; but that children be taught the theoretical and practical part, (according to their capacities) as well as the active or mechanical part; which, when they were established in, they would no more forget, than the reading of their books, &c. Secondly, let it be promoted by the heads of all worshipping assemblies, according to their abilities,
by



P R E F A C E.

by giving books to such as cannot afford to purchase, and otherwise concouraging them to learn; which, by chusing proper clerks to lead the worship, would doubtless make it both easy and pleasant to every lover of devotion, and more acceptable to God. It might also save our churches much expence in buying organs, &c. which are now very convenient to drown the hideous cries of the people. It might also draw many young people to attend the church, who are miserable on the Sunday, knowing not how to spend their time. Such persons, by attending the pools of Divine Institution, are more likely to be caught in the Gospel net; how pleasing the thought? but how much more so would these practices really be to every sober Christian? to see full churches and thin play-houses, singing societies instead of riotous clubs and drinking bouts, &c.

I expect not to live to see all these my wishes fulfilled; tho' perhaps there never was a more favourable opportunity than at this day, when the spirit of Harmony seems to revive, and many young persons are seeking the knowledge of Music by forming themselves into societies both in town and country; and this I hope is a sufficient apology for presenting the world with the following pages, being calculated as well for the instruction of those who are desirous to learn, as to entertain those who have already learned.

To the first of these I recommend the Introduction, as

worthy their perusal; and for such as have not leisure to study the particulars at large, I have summed up the whole, and explained it in two or three scales, &c. at the latter end.

To the second I need say but little, they being able to judge for themselves; only that I have been careful to have the Music as correct as possible. As to the new Tunes, which are all marked with a star in the Index, I have kept the air of every part as smooth and pleasant as the rules would admit. As for the old Tunes, where I have altered, (which is very little) I hope I have improved. Some few of the old, and many of the modern Tunes, which were before in few parts (and some of those very unfit for the voice) I have greatly altered, and added more parts for the use of musical societies, whom I would ever study to oblige.

I have also added four full and easy Anthems, which were all I had room for in this work; one of which was never before published, but has been sung and approved by several of my musical friends.

Upon the whole, I have been at great expence and unspeakable labour, to render the UNIVERSAL PSALMODIST as compleat and extensively useful as possible, and now recommend it to the candid world. If any thing has escaped my sight, I shall think him my friend who lets me know it, rather than indulge an envious spite, in imputing those

those errors to ignorance or conceit, which may be owing to oversight. But, lest I should keep you too long in the Preface, (tho' too much cannot be said to recommend so laudable an exercise) I will here break off, as your time will be better spent in perusing the work; and that a blessing may attend this, and every undertaking for promoting

the knowledge and practice of Divine Psalmody, is the hearty prayer of,

GENTLEMEN,

Your most devoted Servant,

Lond. Jan. 6. 1763.

A. WILLIAMS.

N. B. In the following work the initial letters at the top of the page direct to the different Authors from whence the words were taken, and the measure of the verse, &c. viz. Dr. W. for *Dr Watts's Version*; O. V. *Old Version*; N. V. *New Version*; G. W. *the Rev. George Whitfield's*; J. M. *Mr. James Maxwell, &c.* L. M. *Long Metre*; C. M. *Common Metre*; S. M. *Short Metre*; P. M. *Particular Metre*. When a D. is added, it signifies that the Tune is doubled, or includes two verses, &c.

* * Any person, who is desirous to learn Psalmody und er the Author's direction, may hear of him, by applying to Mr. Johnson, opposite the Monument, London; where letters (post paid) for the Author will be received.

ALPHA

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An INTRODUCTION to PSALMODY.

Shewing all that is necessary, for the attainment of that Noble and delightful Art.




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Master. All Musick, whether Vocal, or Instrumental, is founded on the same Principles, and so Extensive, that there is no End to the variety which it affords us; yet, Extensive as it is in it self, it is gather'd from no more than the following Scale, call'd the Gamut or Scale of Musick; the knowledge of which is so necessary, that it is impossible for any one to Sing or Play to any degree of perfection without it, therefore I will here lay down and explain this Scale, together with every thing necessary to be understood in Psalmody, in the shortest and plainest manner I can.

Scholar. SIR, I am much obliged to you, and will readily attend to all that you are pleased to lay before me, and endeavour to put it in practice as fast as my abilities will admit.

14
14
15
14
M. The first thing that I shall lay down and explain, is the Gamut, or Scale of Musick, which consists Originally but of Seven Letters, Viz, A, B, C, D, E, F, G. all above these are only the same repeated over again but in the order of the Gamut we begin with G, thus, G, A, B, C, D, E, F, and then G, again, which forms an 8th or Octave, that is Eight Sounds one above another, but the highest and lowest Sound, Viz, G. and G, make so perfect a Chord that they are in a manner the same, therefore they are call'd Unison, i. e. two Sounds in one. the same is to be understood of every 8th or Octave to the greatest extent either upwards or downwards, for every 8th is the same,) these Eight Letters, or Notes, are fix'd upon five lines, which are call'd a Staff; but five lines are not sufficient to answer the compass of the Voice, therefore the following Scale is extended

² to Eleven lines, and the Seven Letters are repeated three times, with the addition of a fourth G, which makes Two and Twenty Notes or three Octaves, together with the three Cliffs which are all regularly placed as they stand on any Tune.

The Gamut or Scale of Musick.

G solreut in Alt	Sol	Treble
F faut	Fa	
E la	La	
D lasol	Sol	
C solfa	Fa	
B fabemi	Mi	Tenor or Counter
A lamire	La	
G solreut — Cliff 	Sol	
F faut	Fa	
E lami	La	
D lasolre	Sol	Bass
C solfaut — Cliff 	Fa	
B fabemi	Mi	
A lamire	La	
G solreut	Sol	
F faut — Cliff 	Fa	
E lami	La	
D solre	Sol	
C faut	Fa	
B mi	Mi	
A re	La	
Gamut	Sol	

Explanation of the fore going Scale.

This Scale is divided into three parts, which are distinguished by Arches, each part including five lines, and are to be understood thus, the uppermost five lines contain the Treble, the lowest five lines the Bass, and the middle five, which includes two of the Treble and two of the Bass, is the Tenor, or Contra Tenor part, so that by this Scale you may easily see how the Notes in one part correspond with the Notes in another, as for instance, a Note on the lowest line of the Treble is the same degree of Sound with a Note on the highest line but one of the Tenor, so likewise the lowest line of the Tenor is equal with the highest Note but one of the Bass, which is very necessary to be remembered.



S. SIR, Thus far I understand you very well, but I must beg a further explanation if you please.

C. This I will readily do in the best manner I can, and first observe that the Letters are placed in their order on the Lines and Spaces as they stand on any Tune, the Scale being divided into three fives, as I mention'd before, where you

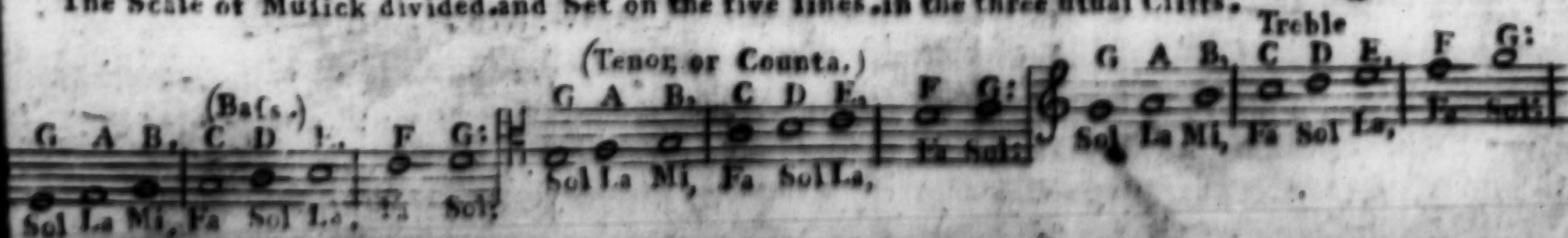
have the proper Name of every Line and Space, they being a whole or half Tone distant from each other, and you must call your Notes in any Tune according to the Lines, or Spaces, where on they stand, and all Notes ^y ascend above F faut in the Treble, are call'd in Alt, and all that descend below Gamut in the Bass, are called Doubles, as Double F faut, Double Elami, D solre. &c. ❖

S. SIR, I thank you for this Example which is so plain, that I doubt not, but I shall soon learn it and be ready for your further Instructions, but pray Sir, must those hard Names be learnt too.

U. Those hard Names, Viz, Gamut, Are, Bmi. &c, are more for Antiquity than use, they being more common express'd by the initial Letters, G, A, B, &c, but to these there are Syllables annexed, Viz. Sol, La, Mi, &c, which are generally used in Vocal Musick, being easier to sound, by which also, you may see more distinctly ^y exact agreement that there is between every Eighth, or Octave, for in the Original, the Eighth from Gamut is solreut, but here they are both Sol; and when sounded together, are scarce to be distinguish'd from one single Sound, but I shall here set down the Scale in a more easy Method, and the Notes in their proper places, with the Syllables under them, and the Letters at top, as thus.

❖ Observe likewise, that if a Note ascends higher than the Space above the upper line, or descends lower than the Space below the lowest line, a short line is added to the Staff as thus.  or thus.  which is call'd a Ledger line.

The Scale of Musick divided, and Set on the five lines, in the three usual Cliffs.




The musical notation shows three staves, each with five lines. The first staff is labeled '(Bass.)' and the second '(Tenor, or Counta.)'. The third staff is labeled 'Treble'. Each staff contains notes for the scale G-A-B-C-D-E-F-G, with corresponding syllables (Sol-La-Mi-Fa-Sol-La) and letters (G-A-B-C-D-E-F-G) written above or below the notes. The notes are placed on the lines and spaces of the staves, with some notes extending above or below the staves, indicated by ledger lines.


⁴ In the compass of these Eight Notes, there are two call'd Semi or half Tones, which I have distinguished by a bar, drawn between them, Viz, from Mi to Fa, and from La to Fa, ascending, and from Fa to La, and from Fa to Mi, descending, which are still but two half Tones, and may be understood thus, if you suppose a whole Tone to be an Inch, then the half Tone is but half an Inch, which is a Mathematical demonstration. NB. That these Syllables Viz. Sol, La, Mi, &c. are removeable by Flats and Sharps, which I shall explain in their order.

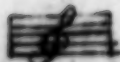
c/. This appears so easy, that with a little Instruction I hope soon to become Master of it.

c/ll. This must come by practice, therefore diligence is better than Conceit, and I would advise you first to learn that part, which best suits your Voice, and when you have learn'd one part perfectly, you'll find it no difficulty to learn the rest.

2 Of the three Cliffs and their use.

M. In the Scale of Musick there are three several marks, or Characters, call'd Cliffs, or Claves, that is to say, ^{1st} there is the F faut or Bass Cliff, which is generally set on the highest but one of the five lines, thus,  sometimes you may find it placed on other lines tho' very seldom, but where ever it is found, it gives its place the Name of F, and when Sung must be call'd Fa, unless contradicted by a Flat or a Sharp at the beginning of a Tune, (of which, in its place) and all other Notes above and below are guided by it.

^{2^{dly}} The Contra, Tenor, or C solfaut Cliff, is set on any one of the five lines, as thus,  and gives its place the Name of C, and when Sung must be call'd Fa, unless contradicted as above, this was formerly the Tenor Cliff, but is now almost out of use, except sometimes in the Contra.

3^{dly} and Lastly, the Treble, or Gsolreut Cliff, is placed on the Second line from the bottom, thus,  and 5 gives its place the Name of G, and when Sung must be call'd Sol, unless contradicted as above, this Cliff is now applied to the Tenor, and Sung in the Fifth below, i, e, an Fifth below the Natural Treble, and is the best Cliff now in use, either for Voice or Instrument.

S. I thank you Sir, but pray why was the Csolfaut Cliff so much used formerly, and so little now, and why is the Gsolreut Cliff used in its stead.

M. The Csolfaut Cliff was used most formerly because it was moveable at the Composer's pleasure, to bring his Keys into the compass of the five lines, and because they did not then know the right use of Flats and Sharps, which answer the same end, and being now fully known, the C Cliff, becomes almost useless, (except when any one of the Inner Parts of a Tune lies very high or very low, it may serve to bring them within the compass of the five lines) and the Treble Cliff takes its place being less moveable, with which, by the help of Flats, and Sharps, our Keys are properly founded, and is of more ease and certainty to y^e Performer.

S. But pray Sir, why are those Characters call'd Cliffs, Claves, &c.

M. The word Cliff, is derived from a Latin word Clave, or Clavis, and signifies to open, as a Key to let into, &c. which openeth to us the Keys of all Musick.

S. Could not a Tune be prick'd down as well without a Cliff as with.

M. No, for if there was no Cliff used, how could I know the true Names of any of the Notes, I might suppose it to be Tenor, or Bass, the Key Flat, or Sharp, but I could not be certain which, therefore to prevent such uncertainties the Gsolreut, or Treble Cliff, is placed on the Second line from the bottom, by which I can easily find out all other Notes, above and below.

6 *S.* SIR, I thank you for thus much of your assistance, which I hope soon to be perfect in, but pray Sir, what must I learn next.

C.H. The next thing to be learnt is the Names and measures of the Notes, which I shall defer till our next meeting, this being sufficient for the present.

CHAP. 2.^d

Of the Names and Number of Notes, with their Rests, use and Proportion of Time.

C.H. Hoping by this time you are perfect in the Gamut, I now come to the next thing proposed, Namely, to explain to you the Names and Measures of the Notes, with their Rests, &c. which I shall do with all the Brevity and plainness, that I can, by giving you First.

I A Table of the Names and Measures of Notes, with their Rests, use and Proportion of Time.

Notes	A	A	A	A Semi	A	A	A	A	A
Names.	Large.	Long.	Breve.	breve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Proportions.	8 Bars	4 Bars	2 Bars	1 Bar	$\frac{1}{2}$ D ^o	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$
Rests.									

Explanation.

This Table comprehends the several Notes used in Musick, with their Rests under them, and their Names.

and Proportions at top; Observe that the Three First of these Viz. The Large. the Long. and the Breve. which were formerly used as Notes. are now only used as Rests, or Notes of Silence, (except sometimes at the Close of a Grave piece of Musick,) therefore I shall call them Rests, and explain them accordingly.

- First. You have the Large, which contains Eight Semibreves. and signifies that you are to Rest, or keep Silence, during the time of Eight Semibreves, or Eight whole Bars in Common Time.
- 2^{dly} The Long, which contains Four Semibreves, and signifies that you must Rest the length of Four Semibreves, or Four whole Bars in Common Time.
- 3^{dly} The Breve, which contains Two Semibreves, and signifies that you must Rest the length of Two Semibreves, or Two whole Bars &c.
- 4^{thly} You have the Semibreve, which is the longest Note now in use, tho' formerly it was the shortest, whose length and Proportion of Time is as long as you can leisurely tell 1.2.3.4. your best guide in this will be the Pendulum of a large Chamber Clock, which will soon teach you the true measure of any Note in Common Time.
- 5^{thly} The Minim, which is half the length of the Semibreve, and has a Tail to it.
- 6^{thly} The Crotchet, is half the length of the Minim. with a black head and Tail.
- 7^{thly} The Quaver, is half the length of the Crotchet, with a Tail turn'd up.
- 8^{thly} The Semiquaver, is half the length of the Quaver, with two Tails turn'd up.
- 9^{thly} The Demi-semiquaver, is half the length of the Semiquaver, with three Tails turn'd up, which is the shortest Note used in Psalmody.

NB. These Six last, have their proper Rests under them, and whenever they occur in Musick, signify that you must Rest or keep Silence as long as you would be sounding one of those Notes to which they

8 belong, but the better to understand the true Proportion of all Notes, observe the following Example.

A Scale of the Notes, and their Proportions.

1 Semibreve	- - - -	
contains		
2 Minims	- -	
4 Crotchets	- - - -	
8 Quavers	- - - -	
16 Semiquavers	- - - -	
32 Demisemi	- - - -	
quavers		

Explanation.

In this Scale the Semibreve which is the measure Note, includes each of the shorter Notes to its measure. i.e. one Minim is half a Semibreve, one Crotchet $\frac{1}{4}$, a Quaver $\frac{1}{8}$, a Semiquaver $\frac{1}{16}$, a Demisemiquaver $\frac{1}{32}$ part of the Semibreve.

CHAP. 3^d

Of all other Characters, &c. used in Musick, and their use.

1,	2,	3,	4,	5,	6,	7,	8,	9,	10,
A Flat,	A Sharp,	A Natural,	A Repeat,	A Tie	A Single	A Double	A Direct,	A	A
			or Slur,	Bar,	Bar,	Bar,	Fore-Fall,	Back-Fall,	



A Beat, A Turn, A Shake and Turn, The plain Note & Shake, A Trill or Shake, A Hold, A Close.

C 11. You have here display'd, the several Characters &c. used in Musick, and I shall now proceed to shew you their use, beginning First with the Flat.

1st The true use of a Flat is to sink any Note before which it stands, half a Tone lower than its original sound, as if a whole Tone be an Inch, a Flat before it will reduce it to half an Inch: Flats are also used to regulate the Mi. in Transposition, and when set at the beginning of any Tune, causes all the Notes to be Flat on the line or space where on it Stands. (unless contradicted by an accidental Sharp, or Natural.)

2^d The true use of a Sharp, is contrary to that of a Flat; as a Flat sinks the Note half a Tone lower, so, the Sharp raises it half a Tone higher than its natural sound; Sharps are also used to regulate the Mi. in Transposition of Keys, and when set at the beginning of a Tune, serves to Sharp all the Notes on the lines or spaces where on they stand; (unless contradicted by an accidental Flat, or Natural.)


NB. That a Flat, Sharp, or Natural, &c. set before, under, or over a Note in the middle of a Tune &c. serves only for that Note, to which it is placed.

3^d A Natural, or Proper, is sometimes set before a Note that was made Flat, or Sharp, at the beginning of a Tune, which reduces it to its Primitive sound, but Flats and Sharps, answer much the same purpose and are as often used,

10th A Repeat, is used to shew the Performer, what part of the Musick must be Sung or play'd over again, this Character is also used in Cannons, to direct the following parts to fall in.

5th A Slur, is in form like a Bow, and when drawn over Two, Three, or more Notes, signifies that they must all be Sung to One and the same Syllable.

6th A single Bar, serves to divide the time in Musick, according to its Measure.

7th A double Bar, signifies the end of a Strain, and if dotted on one or both sides, as thus, : signifies that such a Strain must be repeated.

8th A Direct, is set at the end of a Staff, to direct the Performer, to the first Note in the next Staff. The seven following Characters, as under the figures 9. 10. 11. 12. 13. 14. 15. are the several graces used in Musick, which I shall here after explain in their order.

10th A Hold, signifies that you must hold the Note over which it is placed, something longer than its proportion of Time.

17th A Close, is Three, Four, or more Bars together, Set after a piece of Musick, which signifies a conclusion, or the closing of all the Parts, in a proper Key.

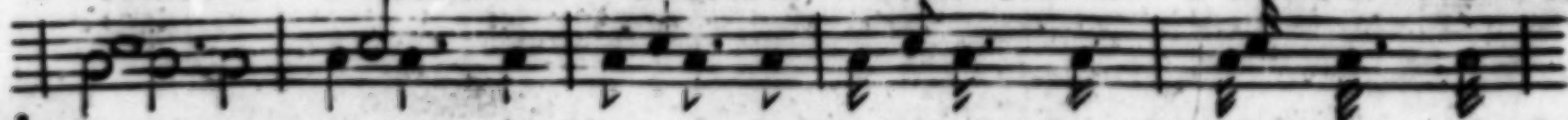
S. SIR, I thank you for these plain Instructions, but I have often observed a little Dot, on the right side of a Note, whose Name and use I should be glad to know.

M. This Dot, is the next thing to be considered, which is called the Prick of perfection or point of Addition, and adds to the sound of a Note half as much as it was before, as when set before a Semibreve.

It must be held as long as three Minims, and so of the rest, but I will here give you

An Example of Prick'd Notes.

3 Minims. 3 Crotchets. 3 Quavers. 3 Semi-Quavers. 3 Demi-Semi-Quavers. 1



NB. You'll sometimes meet with a point at the beginning of a Bar, which belongs to the sound of the last Note in the foregoing Bar, and is generally tied with a Slur, as for

Example.

the same by Notes.



These are call'd Notes of Syncopation, or driving of Notes; of which I shall say more in the next Chapter.

S. I thank you SIR, and am always ready to give attention.

CHAP. 4th

Of Time in its various Moods, and how to beat them.

time, is so necessary to be understood in Musick, that no Person can ever Sing or Play, so as to please himself or others without a due observation of it, and when rightly understood, will enable the Performers, in all Musick to fall in with, or after each other, according to the real intention of the Composer.

7. SIR, I should be very glad to hear you explain the different Moods, and Measures of Time if you please.

12. // . Time is divided into several parts or branches, which are distinguish'd by Moods, or Characters. All which may be reduced, to these two. Viz. Common, and Triple Time, which are measur'd by an even or odd Number of Notes, as 4, or 3, that is such a Quantity of Notes to be included in each Bar, But I shall speak first, of the Measures and Proportions of Common Time and their Moods.

Common Time is measured by even Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes, as will amount to one Semibreve which is a whole Time, or the Time Note, and guideth all the rest. In Common Time there are three different Moods or Characters, by which the different measures are distinguish'd, each being near Quick again as the other: the First Mood is mark'd thus, *C* which denotes a very slow movement, the Second mark'd thus, *q* which signifies a quicker or lively movement, the Third is mark'd thus, *p* which signifies a still quicker or very quick movement, and is generally beat with the hand or foot once down, and once up in every Bar.

S. Pray SIR, shall I beg an Example of these several Moods &c.

H. Nothing shall be wanting that is in my power, to render this work as useful and plain as possible; having a desire to promote this delightful Science, therefore I will here give you an Example of the several Moods in Common Time, in the Tenor, or Treble and Bass Cliffs; with a *d*, for down, and *u*, for up, under each Bar, with the figures at top shewing how many Beats is required in each Bar, with proper Name, movement of each Mood: thus

1. (Adagio) or very Slow.				2. (Largo) a little quicker.				3. (Allegro) or very quick.			
1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4.				1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4.				1. 2. 1. 2. 1. 2. 1. 2.			

In this Example you have the three several Moods of Common time with their proper Names and Measures, as
 1st You have the (Adagio.) or very Slow movement, how this Time should be beat has been already explain'd, see the proportion of the Semibreve, the beginning of the Second Chapter.

2^d The Second is the (Largo.) Mood, being a little Quicker, or a lively Mood.

3^d The Third is the (Allegro.) or very quick Movement, this is call'd the Retorted Mood, or Retorta Time, and is sometimes express'd by a large Figure of two, thus, 2 as in the Bass, and sometimes contains but two Crotchets in a Bar. NB, the Double d, d, u, u, signifies that your Hand or Foot must be twice down at the beginning, & twice up at the latter end of each Bar, as in the two first Examples, the third haveing one d, at the beginning, and one u at the end, signifies to beat once down and once up in each Bar, so that you may use either Letters or Figures as you please, by the help of this Example, you may be able to beat in any Lesson of Common Time let Notes be of what so ever sort or kind, by takeing care to divide them into two, or four, equal parts.

Syncopation, or driving of Notes, is one of the hardest Lessons for young beginners, because the Hand or Foot is moved up or down in the middle of, or while the Note is sounding, but the foregoing Examples, with due attention are sufficient, for your assistance by telling 1, 2, with the Hand down, and 3, 4, with the Hand up. as mark'd over the Notes, But I come next to speak of the Measure and proportion of Tripola, or Triple Time and its various Moods.

M. Tripola, or Triple Time, is measur'd by odd Numbers, as 3, 5, 7, and each Bar including the Quantity of 3 Minims, 3 Crotchets, or 3 Quavers, two of which must be Sung with the Hand or Foot down, and one with it up, so that your Hand or Foot must be just as long again down, as up. Observe, here, that the slowest movement in Triple Time is one fourth quicker in every Bar, than the measure of the Semibreve, so if a Bar should contain the quantity of 3 Minims, they must be Sung or play'd to the measure of 3 Crotchets, and so of the rest.

14 But before I proceed, I will give you a Scale of the Notes, and their proportions in Triple Time.

A Scale of the proportion of Notes in Triple Time.

The Moods	in Triple	Time
1 Prick'd Semibreve contains	1 Prick'd Minim contains	1 Prick'd Crotchet contains
3 Minims	3 Crotchets	3 Quavers
6 Crotchets	6 Quavers	6 Semiquavers
12 Quavers.	12 Semiquavers.	12 Demi semiquavers.

This Scale is divided into three sorts, which are distinguished by their various Moods, viz $\frac{3}{2}$, $\frac{3}{4}$, & $\frac{3}{8}$, by which you may easily understand the true measure and proportion of Triple Time, as, First.

1st The first and Slowest Mood, is call'd Sesquialtera proportion, or Three to Two, which is a Triple measure of three Notes, to two such like Notes, in Common Time, and should be Sung or play'd in the same Time. this Mood includes three Minims, a prick'd Semibreve, or a such like quantity of other Notes, which is mark'd thus, $\frac{3}{2}$ and is call'd Three to Two, and reckon'd to the measure of three Crotchets.

2^d The Second sort, is call'd Three to Four, being as quick again as the former, and is mark'd thus, $\frac{3}{4}$, each Bar including three Crotchets, one prick'd Minim, or the like quantity of other Notes.

3^d The Third sort, is call'd Three to Eight, being as quick again as that of Three to Four, and is mark'd thus, $\frac{3}{8}$, each Bar including three Quavers, one prick'd Crotchet or a such like quantity of other Notes.

Observe, that these three several sorts of Time, must be beat, with the Hand or Foot twice down at the beginning.

16 *M.* The First thing to be observ'd by a Vocal Performer, is to have your Voice as clear as possible, neither forcing the Sound through your Nose, nor blowing your Breath through your Teeth, with your mouth shut; (as is the fault of too many) which is very offensive to a Musical Ear; but having your Voice in good order, Proceed to some short Lesson, taking the part which best suits your Voice; but I will here give you a Lesson of the Eight Notes, which is the first that is commonly taught, in two parts in Retorted Time, which is two Beats in a Bar, with a Star placed over the Note that riseth, or falleth half a Tone, that is, C, and F, ascending, and E, and B, descending, as for Example.

The Eight Notes ascending and descending. LESSON. I.

Tenor.

Sol La Mi Fa Sol La Fa Sol; Sol Fa La Sol Fa Mi La Sol.

Bass.

Sol La Mi Fa Sol La Fa Sol; Sol Fa La Sol Fa Mi La Sol.

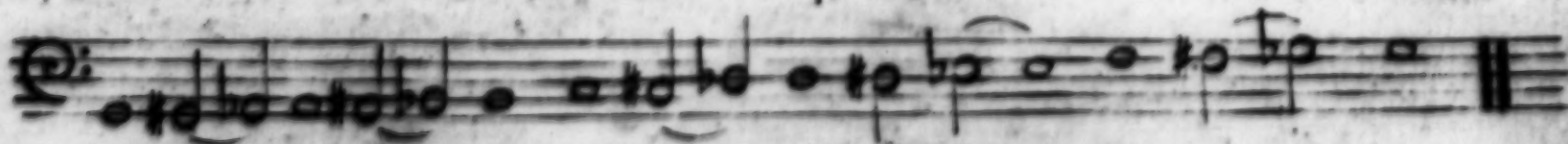
S. SIR, I understand this Lesson very well, but I cannot Sing it in Tune.

M. The true and exact Tuning of this Lesson, is to observe the two Semi, or half Tones. Viz. from Mi to Fa, and La to Fa ascending, and from Fa to La, and Fa to Mi descending. which are still but two Semitones, and all the rest are whole Tones, so that an Octave consists of five Tones or whole Notes, and two Semitones, or half Notes, whose order differs according to the Key they are computed from. But for your better Instruction in this, observe the following Scale, which is.

A Mathematical Scale of all the Semitones included in an 8th or Octave, with the Concords and Discords ¹⁷ figur'd, and the Notes on the Lines and Spaces, by way of Inches.


Chords Names.	Unison	Flat 2 ^d	Sharp 2 ^d	Flat 3 ^d	Flat 4 th	Sharp 4 th	5 th	6 th	Sharp 6 th	7 th	Sharp 7 th	8 th
By Flats		b^2		b^3		b^4		b^5		b^6		b^7
Proper Names	C	A	B	C	D	E	F	G	A	B	C	D
By Sharps		\sharp^2		\sharp^3		\sharp^4		\sharp^5		\sharp^6		\sharp^7
Semitones	1	2	3	4	5	6	7	8	9	10	11	12

Notes on the Five Lines



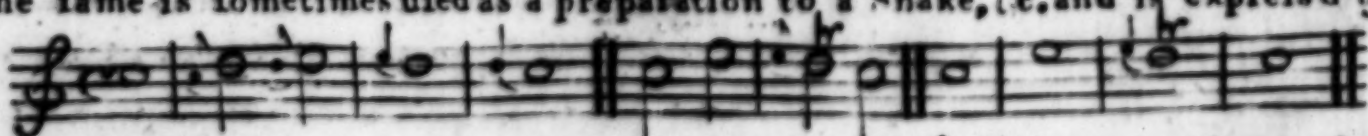
This Scale which is drawn according to the Keys of the Organ &c. shews that an Octave or Eighth may be divided into Twelve Semi, or half Tones. NB. G, Sharp, and A, Flat, are Unison to each other, and so are all the rest which are slur'd, as the above Scale does demonstrate; the proper Notes being Semibreves, and the others slur'd Minims.



The Eight Notes, with the true Proof of every Interval or Distance comprehended in an Octave;
in the G Claff. LESSON 2^d.

2^{dly} The Back-fall, mark'd thus; \ differs from the Fore-fall in this only; that, instead of rising from the Note next below, you fall from the Note next above to the mark'd Note, thus; 




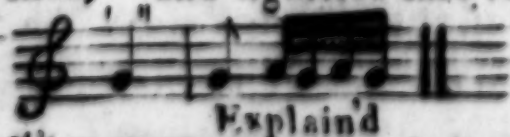
3dly The Appoggiatura, a word, to which the English Language has not an Equivalent, signifies a prepare, lead, or carriage Note; this Grace answers the same end as the two former, and is now oftener used, it serves for the arriving more gracefully to the following Note, either rising or falling, and must be dwelt on according to the value, or length of the Note; the same is sometimes used as a preparation to a Shake, &c. and is express'd by intermediate Notes, as thus.



4thly The Turn, mark'd thus;  signifies that you must begin with the mark'd Note, then rise one degree, then fall to the mark'd Note, next descending one degree, and lastly rise to the mark'd Note, thus; 




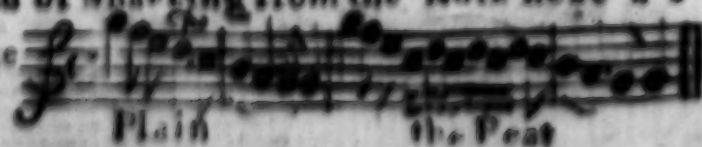
thly The plain Note, and Shake; is mark'd thus, ' " and signifies that you must sound one half of the mark'd Note plain, and the other half Shake, as thus; 



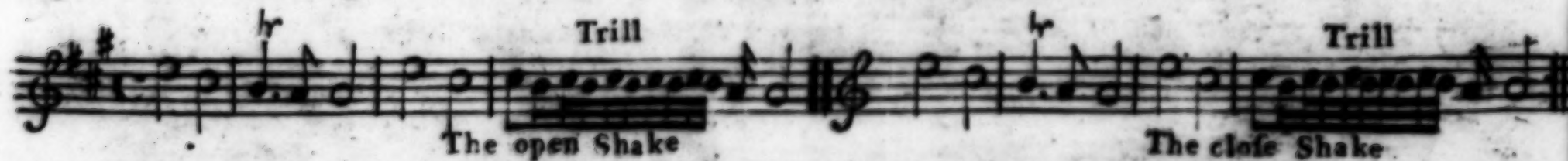
6thly The Trill and Turn, is mark'd thus;  and signifies that you must Shake first, and then turn from the note next below the mark'd Note, as for Example 



7^{thly} The Beat, differs but little from the Trill, only in this, that, instead of Shaking from the Note next above that mark'd *h*, you must beat from the Note next below, as for Example 



20 8thly The Trill, Trillo, or Shake, is mark'd thus; *tr*. this is the Capital Grace, and may be either open or close, E.g. if the Note next above the Note to be Shaken (from whence the Shake is always begun) be a whole Tone, it is an open Shake, but if it be but a Semitone distant, it is a close Shake, this Grace is perform'd by Shaking your Voice distinctly on one Note or Syllable, the distance of a whole or half Tone thus.



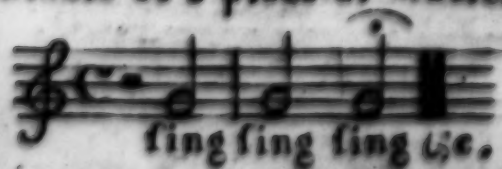
If you would learn this Grace, you must first move slow, then faster by degrees, and with diligence you may soon get the perfection of it. Observe, that you must move as quick as possible, while the length of the Note (which you are to Shake) is performing, tho' sometimes for variety, the Note before a close is held longer than its Time, according to the Judgment of the performer. NB. This Trill, is very agreeable (and should be used on all descending prick'd Notes; and always before a close; likewise on all descending sharp'd Notes, and Semitones, if not shorter than Crotchets. But I will add another Example, with a *tr*. over the Notes you are to Shake.



9thly Another Grace which is very Ornamental, when well perform'd, is call'd Transition i.e. to flow or break a Note, to soften the roughness of a leap, of which see the following Example; of Transition, or breaking of Notes.

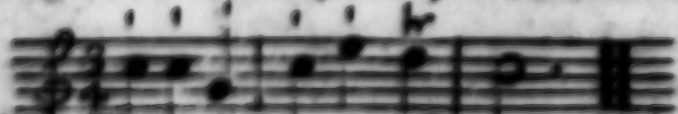


10^{thly} The Swell, is a Grace sometimes used when a sound is to be continued to an extraordinary length, and should be perform'd thus; suppose the Time of the continued sound divided into four equal parts; begin the first part Soft, then Swell gradually, so that the latter end of the second part and the beginning of the third may be the loudest, then decrease the sound, in the same manner as you increas'd it, so will the latter end of the fourth part, be no louder than the beginning of the first; this Grace is sometimes used in the middle of a piece of Musick, when one or more Notes of the same sound, have a hold placed over them, as thus:



when you meet with two, three, or more Notes, with a plain stroke over them,

thus;



it denotes that they must be sung

as distinct, and Emphatick as possible. There is yet two Graces, which, tho' they are last mention'd, ought to be first learn'd, Namely, the Accent, and Propriety of Expression. for till you have learn'd these you cannot sing the others true. And First,

22 1st The Accent; to perform which, observe, that if a Bar of Common Time be divided into four equal parts, and a Bar of Triple Time into three; the first and third parts of a Bar of Common Time, and the first of Triple Time, ought to be adapted to the Accent of the words; tho' in some Compositions, it is not always so; but if any part be Sung louder than the rest, it must be that on which the Accent is placed, which is, (or ought to be,) the First and Third parts of a Bar, People should not Sing as loud as they can, least their Voice becomes rough and unpleasing, except in some particular cases; as when they Sing the words, Strong, Strength, Might, Noise, Thunder, &c. when the words, Soft, Mild, Meek, Weak, &c. occur, they should be Sung Soft.

2^{dly} Propriety of Expression. The words in Singing should not always be pronounced as they are spell'd, but rather, as they are express'd by the best Masters of Language; words ending in en, of more than one Syllable, should be pronounced without the last E, as Chos'n, Fros'n, Oft'n, Soft'n &c. so, almost all words ending with Y, should be pronounced as if they ended in E, as Lofte, Mighte, Eternalle, &c. If my, comes twice in one sentence, call the Second, me, or m', as, my hand and me, or m' heart; To, should be pronounced as tu, or too; so, People, not Pepel, but Peopl', &c. but the Musick must sometimes guide in this Case, as experience will teach you; for the words must conform to the Musick, and not the Musick to the words.

CHAP. 6.th

Of the several Keys, and of Transposition.

M. In Musick there are but two Natural, or Primitive Keys, viz, C faut, the Sharp or chearful Key; and A re, the Flat or Melancholy Key; and no Tune can be form'd on any other Key, without placing either Flats or Sharps at the beginning of the five Lines, which brings them to the same effect as the two Natural Keys.

S. What is a Key; or what is here meant by Keys;

23

M. A Key, or Key Note, is the last Note of the Bass, and contains the Air and Judgment of the whole Tune, being the Foundation of all other Parts. But I will first give you

An Example of the two Natural Keys.



S. Pray SIR, why is one of those Keys call'd Flat, and the other Sharp.

M. The first is call'd A, the Natural, or Flat Key, because it hath the Lesser Third, Sixth, and Seventh above its Key, or Key Note.

The Second is call'd C the Natural Sharp Key, having the greater Third, Sixth, and Seventh above its Key, which is half a Tone Sharper in the very first Third, and is therefore properly Sharp, &c. But I come next to speak

Of Transposition of Keys.

M. To Transpose signifies to remove, from one place to another, in order to this, the first thing to be considered is the Mi, which is the Master Note; and guideth all other Notes both above and below; and also bringeth all other Artificial Keys to the same Nature, as the two Natural Keys; the Mi, being next above the

21 Key Note, in the Flat Key, and next below the Key Note in the Sharp Key, as you may see in the two Natural Keys before mention'd. Transposition is perfected by shifting the Mi, which is a Sharp Note, by first placing a Flat on its place, which removes the Mi, a Fourth above, or a Fifth below the place where it was before; so that by adding a Flat every time on the Mi Note, (one at a time) it causes the Mi, to shift every time a Fourth above, or Fifth below, as you may see in the following Example.

Of Transposition of the Mi, by Flats in the two Cliffs.

B, proper. E, A, D, G, C, B, proper. Mi, Mi, Mi, Mi, Mi, Mi, in B, E, A, D, G, C, B.

Transposition by Sharps, is contrary to that of Flats; and moves always a Fifth above or Fourth below its former place, also the Mi stands in the same Line or Space with the Sharp last added, as in the following Example.

Of Transposition of the Mi, by Sharps in the two Cliffs

B, proper. F# C# G# D# A# B, proper. Mi, Mi, Mi, Mi, Mi, Mi, in B, F, C, G, D, A, B.

N.B. That the Mi cannot be brought on to any of the Artificial Keys by Flats nor to any of the Natural Keys by Sharps.

Here the first Sharp is founded on F, the rest being added (One at a Time) on a 5th above, or fourth below,²⁵ so that, in the whole, the Mi is shifted Ten times, and thereby set on every Semitone in the Octave, except F Natural, to which it cannot be brought.

S. Pray Sir, why cannot the Mi be Set on F Natural, as well as the other Semitones.

M. If another Flat, or Sharp could be added it might be done; but no more Flats, or Sharps can properly be added on any Lesson, or peice of Musick whatsoever.

S. Pray Sir, for what reasons.

M. Because, if you add another Flat, it must be upon C; which being but a Semitone above B, would then be brought on to the same Line and Space, which is a plain Contradiction; so likewise, if you add another Sharp, it must be upon B, which would then become F Natural: this also, is a contradiction; as you will find by examining such a Lesson.

S. Pray Sir, what is the Use of Transposition; and, why is the Mi thus shifted a-bout.

M. Transposition serves to bring every Composition as near as possible within compass of the five Lines; which the two Natural Keys cannot always do, especially the Sharp Key; when the Musick rises ^{an} Eighth a-bove the Key Note; it also serves to bring any peice of Musick within compass of the Voice, or any particular Instrument. And the Mi is shifted, to bring all Artificial Keys, to the same effect as the two Natural ones; viz. A, and C; to explain which see, the following Example, of all the several Keys in Musick, both Flat, and Sharp: and First,

Of the several Flat Keys, to the same effect as A, the Natural Flat Key.

26 Flat Key in A, B \flat , B, C, C \sharp , D,

Mi in B, C, C \sharp , D, D \sharp , E,

E, F, F \sharp , G, G \sharp , A, A \sharp , B,

F \sharp , G, G \sharp , A, A \sharp , B,

Here we have a Flat Key, founded upon every Semitone in the Octave, except D Sharp, or E Flat, (which is the same) on which no Flat Key, can be set, because Mi cannot be brought on to F, Natural, as before explained; N.B. I have made Use of the four last Notes of Workshop Tune, in this example; and to make it more plain, I have added the F \sharp and Sharps premiscuously to shew, how any Tune, may be raised gradually, quite thro' the Octave.

Of the several sharp Keys, to the same effect as C, the Natural Sharp Key.

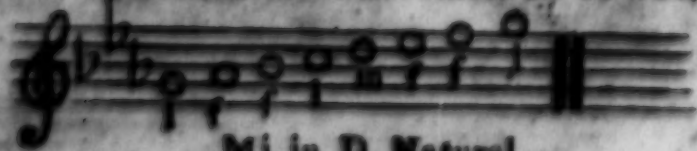
Sharp Key C D \flat D E \flat E F

Mi in B C C \sharp D D \sharp E



Here we have a Sharp Key foundd on every Semitone in the Octave, except F Sharp, or G Flat, (which is the same) on which no Sharp Key can be Set, for the reasons aforesaid. In this example, I have taken the four last Notes of S^t Hellens Tune, and have raised them gradually, as in the former example of Flat Keys. Observe, that these Keys, though 22 in Number, are in effect but 14; because, 8 of them have both a ♭, and a # Key founded on them, viz. A, B♭, B, C, D, E, F, G; add to these F♯, G♯, & C♯, the other 3 ♭ Keys, & D♭, E♭, & A♭, & other 3 # Keys, which compleat Transposition: and how various your Airs may be, they will all Terminate in some of these forementioned Keys, especially the Bass; the last Note of which, is a Standing Rule, to determin the Key in all Musick, See, page 23. You may likewise observe, that in some of the forgoing examples, the Key Note, is brought onto the same line, and space by Flats, as it is by Sharps, for Instance; the second and third Bars of the Flat Keys, where, the Key Notes, are both on the line B; but, that by Flats, is on B♭ and that by Sharps is on B Natural; which is a Semitone higher: The same may be understood of the second, and third Bars, of the Sharpe Keys, and of all the rest, which occur in this manner: for that by Flats, will be a Semitone lower, quite through the Octave than that by Sharps. See the

following examples



Mi in D Natural,



Mi in D Sharp,

N.B. If any

28 of the forementioned Keys seem difficult, you may Transpose them on to any other, by observing the Rules laid down. I have, sometimes, observed Tunes, set on some of the Artificial Keys, which were not distinguished by Flats and Sharps, according to your Rules; which I should be glad to have explained.

M. Many Instances of this kind might be produced, but, I shall only mention two or three; which may serve to explain all the rest; and first, you may sometimes find a Flat Key set on G, with only one Flat, at the beginning; but it is supposed to be in two Flats, and if any Notes occur on E, they must be Flated; unless, the Air requires them to have their natural Sound, which is often the case, in such Tunes: sometimes a Sharp Key on G, with out a Sharp at the beginning, but it is supposed to be in one Sharp, and should be performed accordingly; so, a Tune on C, with two Flats, should be performed as if it had three; likewise, a Tune on D, with one Sharp, as if it had two, and a Tune on A, with two Sharps as if it had three; and so of the rest: but the better to understand this, See the following examples, the same.

Example 1st the same. 2^d the same.

By Flats. 3^d the same. 4th the same.

By Sharps. 5th the same.

By these examples it appears, that, a Tune may be set on any Key without either Flat, or Sharp; at the beginning and only add them as the Notes occur, or as the Air may require which will stand good in Instrumental Music.

is not convenient in Psalmody, on account of the Mi, whose place, should always be made known to direct Learners to Sol, Fa, &c.



S. Pray Sir, why do Authors set Tunes in this manner.

M. The reasons are such as these; either because very few Notes fall upon those Keys, or because the Air requires them to have their natural Sound: &c. But, as these things tend rather to puzzle, than instruct, they are carefully avoided, in the following Work.

S. Sir, I thank you, for these plain Instructions; which appear to me very usefull.

M. These things are necessary to be known, by every one, who desires to make any progress in Musick; but there is an easier method often used in singing, for Instance; suppose you have a Tune set in A, and you would have it a Semitone higher, then sound E \flat ,* and call that your Key, sounding all the other Notes according, and then your Tune is properly Transposed in effect, though the Notes keep their places; by this method you may raise or fall a Tune to any degree, without moving a Note.

{* Some Instrument is very necessary to give you the true sound of any Key, &c. A Pitch Pipe, which you may have }
at the Musick Shops, is the cheapest, and most useful for Learners.


S. I have sometimes observed two Notes, stand one over the other, as thus  or thus,  which I have not heard you explain.

M. these we commonly call Chuffing Notes, and when they occur in any Tune, or peice: of Musick, they signify that the Performer may in such a case, sing or play, which he pleases,

³⁰pleases, and omit the other, without spoiling the Air, or if there be Voices &c. enough, they may take them both, tho' they are two in sound; yet, in time they are but one; for, they do not add to the time but only to the variety.

CHAP. 7th

OF INTONATION: or some useful directions concerning the right sound or pitch of the Keys, in Vocal Musick.

M. There is nothing more necessary to be understood by the Vocal performer, then the true pitch or sound of the Key Note, for unless a Tune be founded on a proper sound, it can never give any pleasure to the performer or hearer. in order to this, First view all the parts and prove their compass from the Key Note in the Bass both above and below, (if any there be below) next try your Voice or Voices, so that you may perform all parts clear and strong, without squeaking above, or grumbling below, when this is done the Tune may be said to be pitched in a proper Key. Suppose your Key be in A Natural, and your Tenor rise a Fifth above the Key and the Bass reach to A below, which is twelve Notes, then prove it thus.  Let the Bass give the sound first, the Tenor next &c. and let there be one leader to each part, (the tenor leading the whole Song in true time,) and by this method you may give the true pitch to any Key whatsoever.

CHAP. 8th

Of the several Concords and Discords; both Perfect and Imperfect; and of Figures, used in Thorough Bass.

M. There is but four Concords in Musick, viz, the Unison, Third, Fifth, and Sixth, their Octaves are also meant, The Unison is call'd a perfect Cord; and so is the Fifth, but the Fifth may be made imperfect.

the Third, and Sixth are call'd imperfect; their sounds not being so full, or sweet as the Perfects; but in four parts, the Sixth is sometimes used instead of the Fifth, and the Fifth left out, so that in effect, their are but three Concords. the word imperfect signifies, that it wants a Semitone of its perfection, for as the lesser, or imperfect, or Minor Third includes but three half Tones, so the greater, or perfect, or Major Third includes four half Tones &c. The Discords are a Second, a Fourth, and a Seventh, and their Octaves, tho' sometimes the greater Fourth becomes an imperfect Fifth.

But I will give you an Example of the several Concords. and Discords. with their Octaves under them thus.

Concords.				their Eights.	Discords.		
1	3	5	6		2	4	7
8	10	12	13		9	11	14
15	17	19	20		16	18	21
22	24	25	27		23	25	28

their Eights.

NR, That if a Voice or Instrument could reach a thousand Octaves, they are still the same as one, in Nature.

But I will give you another Example of all the Concords and Discords, both perfect and imperfect, Major or Minor, as they stand in order; their Interval or distance being counted between Tenor and Bass.

Unison. 1.
3^{ds}
Concords. 5^{ths}
6^{ths}
8^{ths}
2^{ds}
Discords. 4^{ths}
7^{ths}

Major, Minor
Major, Minor
Major, Minor
Octaves
Major, Minor
Major, Minor
Major, Minor

By this Example you may see how Concords and Discords are made greater, or lessor, (perfect, or imperfect,) without the help of Flats, or Sharps, (except the Major Fourth,) but they may be made in Composition greater, or lessor by adding Flats, or Sharps, to one of the parts. Discords are also allow'd in Composition, if mixt with Judgment.

S. Pray Sir, what is meant by the Thorough Bass.

M. The Thorough Bass, is a low fall Bass, which is mostly performed by the Organ, or Harpsichord, &c. and is sometimes added to a piece of Musick, under the Vocal Bass, in order to fill up the Harmony; it is also useful to One, Two or more upper parts, and is often intermixed with Figures, over or under the Notes, to direct the Performer to strike in the other parts, or Notes, either a 3^d 4th 5th 6th 7th or 8th above the Ground; and as set down thus



Observe that where only a single Flat, or a single Sharp is

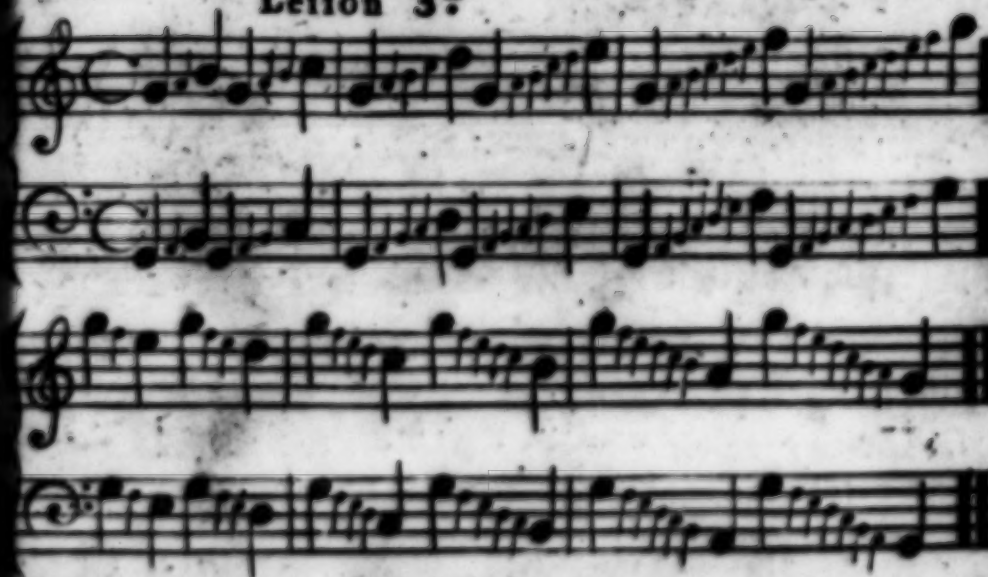
marked, those Flats or sharps denote that you must sing, or play either Flat, or Sharp Thirds; but where nothing is marked, then common Concords will do. Also where 4th 7th &c. (which are Discords) are only marked, they are only set to introduce common Concords to follow, that is, such as lie next, or the nearest Interval follow next, as the Rules will admitt, &c. Some Authors only mark their 3^d with single Flats, or Sharps also 4th 6th 7th &c omitting to figure the common Concords, (as 5th 8th 12th 15th &c.) but it is better to mark them all down: to avoid mistakes. N. B. That a Figure marked thus, 6 4 3 must be sung, or played Sharp.

The last line of Brentford Tune, Transposed to B.

The same, with the Sharps placed at the beginning.



This is explained Page 28. I shall next give you a few easy Lessons, to exercise your Voice.

Lesson 3^d

In this Lesson, the intermediate Notes, serve as steps, to lead you to the right Sound of the next Note, and when you have learned them, leave out the intermediate Notes, and only sing the extremes thus.



I will next give you a Lesson in the various Cliffs.

Treble

Lesson 4th

33

The 6 middle octaves is the same, Treble and 8th above, Bass

34 Lesson 5th or, Some easy Lessons, in the two usual Cliffs; Tenor and Bass.

The musical notation consists of six staves, each with a Treble and Bass clef. The first staff contains a sequence of notes with the following intervals written below: f l m f f l f f f l f f m l f f f l l &c. The second staff is labeled 'Intervals' and contains a sequence of notes with the following intervals written below: Thirds rising and Seconds fall^{ing} 3^{ds} falling & 2^{ds} rising 4^{ths} ris^{ing} & 3^{ds} fall^{ing}. The third staff contains a sequence of notes with the following intervals written below: 4^{ths} fall^{ing} & 3^{ds} rising 5^{ths} & 4^{ths} 6^{ths} & 5^{ths} 7^{ths} & 6^{ths}.

The method of Tuning these Intervals, is explained Page 33, but more at large, Page 18. As for any thing farther, would referr you to some easy Psalm Tune, which, by chusing the Part that best suits your Voice, will become as easy as any Lesson that can be given. I shall next shew you, how to compare one Part of Musick, with another.

The Interval or distance between 3.^{ds} 5.^{ths} 6.^{ths} 8.^{ths} and their octaves are called Concords and the others Discords.
But I will draw eleven Lines accordig to the Gamut and place the Cliffs in their order by which you may count the true distance of all Intervals.

A Scale of all the Four Parts.

The Parts seperated.

The same in G Cliff.

The Close
of all the
Parts in
the G Cliff

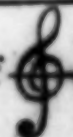
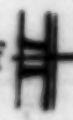
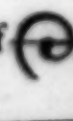
These Four Parts are taken out of the Scale, and set down in their order as they proceed from the Bass.

Here the two middle Parts are set in the G Cliff, and sung in the eighth below, the Tenor Voice being an eighth below the Treble

N.B. If any, through instention, or want of leifure, should think this Scale difficult; the following Table is a more expeditious method.

By this Scale you may see the true Distance, and also the places of all the Four Parts of Music, according to the Gamut.

A Table, shewing the true distance between Two or more Notes, in all, or any of the Four Parts of Musick.

A lamire in Alt	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
G folreut in Alt	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
F faut	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
E la	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
D lafol	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
C folfa	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
B fabemi	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
A lamire	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
G folreut - Cliff 	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
F faut	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
E lami	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13	14
D lafolre	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12	13
C folfaut - Cliff 	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11	12
B fabemi	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10	11
A lamire	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9	10
G folreut	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8	9
F faut - Cliff 	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7	8
E lami	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6	7
D folre	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5	6
C faut	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4	5
B mi	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3	4
A re	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2	3
G amuf	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	2
FP faut	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1

Explanation

Observe on the Key the Note stands, then guide your Eye directly along the Lines

Space'till you come to the First

Figure One, & the ascend or descend

'till you come

the Key on which

the other Note

stands, and then

you will find

number of the

distance it does

The C Cliff being now but little used, and not at all in the following work, it may not be amiss, to shew you the distance

ufick.

lanation

ve on the

the Note

then guid

ye direct

the Lines

still you

to the Fi

One, & the

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ther Note

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nce it do

the dif

between the Bass, and the Tenor, in the G Cliff.

is sufficient to shew how you may count from the Bass, to its opposite Note in the Tenor.

this Octave is sung by a Boy, or Woman, it is then a proper Treble; their Voices being an 8th above a Tenor, or Man.

Sir, I humbly thank you for your Instructions, which appear so plain, that I hope soon to become a Master of this delightful exercise.

I have been careful to lay every thing down in the plainest manner; and I presume that, if duly attended to, the lines laid down, will fully answer the end proposed: But yet, you will find the help of a Master, or some Skilful Voice, very usefull to guide you in some things; such as the true Sound of a Tone, or Smiten, &c, which is impossible to set down so plain, as may be expressed by a good Voice, or Instrument. There are likewise, some things proper to be kept in the Memory, such as the removal of the Mi, by Flats and Sharps; &c. which have been explained at large, but the better^{to} furnish the memory, observe the following things.

If no Flat, or Sharp be set at the beginⁿg of a Tune, &c. then Mi is in B.

If B alone has a Flat, Mi is in - - - - E.
If B, and E have Flats, Mi is in - - - - A.
If B, E, and A have Flats, Mi is in - - - - D.
If B, E, A, and D have Flats, Mi is in - - - - G.
If B, E, A, D, and G have Flats, Mi is in - - - - C.

1 (If F alone has a Sharp, Mi is in - - - - F (#)
2 (If F, and C have Sharps, Mi is in - - - - C (#)
3 (If F, C, and G have Sharps, Mi is in - - - - G (#)
4 (If F, C, G, and D have Sharps, Mi is in - - - - D (#)
5 (If F, C, G, D, and A have Sharps, Mi is in - - - - A (#)

Thus, having found the Mi, all Notes above and below, are the same as in the Natural Key.

Above the Mi, twice Fa Sol La; and under Mi, twice La Sol Fa; and then comes Mi, in either way; as in the following Table.

A B C D E F G A This exam^{3/}

G A B C D E F G A

any Note

N. B. That voice

38 The Gamut or Scale of Music shewing at one view the Use of Flats and Sharps in the three Cliffs

	Open Key	1 Flat	2 Flats	3 Flats	4 Flats	5 Flats	1 Sharp	2 Sharps	3 Sharps	4 Sharps	5 Sharps
G	Sol	Sol	La	La	Mi	b Fa	Fa	Fa	# Mi	# La	# La
F	Fa	Fa	Sol	Sol	La	La	# Mi	# La	# La	# Sol	# Sol
E	La	Mi	b Fa	b Fa	b Sol	b Sol	La	Sol	Sol	Fa	Fa
D	Sol	La	La	Mi	b Fa	b Fa	Sol	Fa	Fa	# Mi	# La
C	Fa	Sol	Sol	La	La	Mi	Fa	# Mi	# La	# La	# Sol
B	Mi	b Fa	b Fa	b Sol	b Sol	b La	La	La	Sol	Sol	Fa
A	La	La	Mi	b Fa	b Fa	b Sol	Sol	Sol	Fa	Fa	# Mi
G	Sol	Sol	La	La	Mi	b Fa	Fa	Fa	# Mi	# La	# La
F	Fa	Fa	Sol	Sol	La	La	# Mi	# La	# La	# Sol	# Sol
E	La	Mi	b Fa	b Fa	b Sol	b Sol	La	Sol	Sol	Fa	Fa
D	Sol	La	La	Mi	b Fa	b Fa	Sol	Fa	Fa	# Mi	# La
C	Fa	Sol	Sol	La	La	Mi	Fa	# Mi	# La	# La	# Sol
B	Mi	b Fa	b Fa	b Sol	b Sol	b La	La	La	Sol	Sol	Fa
A	La	La	Mi	b Fa	b Fa	b Sol	Sol	Sol	Fa	Fa	# Mi
G	Sol	Sol	La	La	Mi	b Fa	Fa	Fa	Mi	# La	# La
F	Fa	Fa	Sol	Sol	La	La	# Mi	# La	# La	# Sol	# Sol
E	La	Mi	b Fa	b Fa	b Sol	b Sol	La	Sol	Sol	Fa	Fa
D	Sol	La	La	Mi	b Fa	b Fa	Sol	Fa	Fa	# Mi	# La
C	Fa	Sol	Sol	La	La	Mi	Fa	# Mi	# La	# La	# Sol
B	Mi	b Fa	b Fa	b Sol	b Sol	b La	La	La	Sol	Sol	Fa
A	La	La	Mi	b Fa	b Fa	b Sol	Sol	Sol	Fa	Fa	# Mi
G	Sol	Sol	La	La	Mi	b Fa	Fa	Fa	# Mi	# La	# La
Mi in	B	E	A	D	G	C	F#	C#	G#	D#	A#

Treble or Tenor.

Tenor or Counter

Bass.

By y help of
Scale you may read
Sol Fa a Tune with
number of Flats or
in y 3 Cliffs by looking
Column w y same numbers
at y Top

A Table shewing how all the Cliffs may be reduced to the Treble or G folrent Cliff

39

Tenor.

Counter

help off
may read
tune with
Flats or
by look
se numbers

The musical score consists of eight staves, each representing a different 'cliff' or pitch. The staves are arranged in two groups of four, with the top group labeled 'Tenor' and 'Counter' on the left. The notes are written in a stylized, historical notation. The labels are placed below the notes, often with a small 'mi' above them. The staves are numbered 1 through 8 from top to bottom.

Staff	Notes (from left to right)
1	B, G, E, C, A, F, D
2	B, C, A, F, D, B, G
3	A, F, D, B, G, E, C
4	D, D, G, E, C, A, F
5	F, D, B, G, E, C, A
6	C, A, F, D, B, G, E
7	G, E, C, A, F, D, B
8	G, E, C, A, F, D, B

In the compass of every Octave, there are 12 several degrees of Sound, each Degree having a proper Name from the

40 lowest Note, which are called Greater or Lesser, Perfect or imperfect; which are here set down, with their Compounds.

		contains	12	Semitones	(Compounded of a)	(In the Scale)
12	A Diapason, or 8 th or Octave		12		Fifth and Fourth &c. —	G. —
11	{ A Semidiapason, or Defective 8 th		11		Fifth and # Third —	F. # or G ^b .
10	{ A Sept. Major, or Greater 7 th		10		Fifth and ^b Third —	F. —
9	{ A Sept. Minor, or Lesser 7 th		9		Third and Fourth —	E. —
8	A Hexachord Major, or Greater 6 th		8		Fourth and ^b Third —	D # or E ^b .
7	A Hexachord Minor, or Lesser 6 th		7		Two Thirds ^b and # —	D. —
6	{ A Diapente, or Perfect 5 th		6		3 ^d Major and Tone Major	C # or D ^b .
5	{ A Semidiapente, or Imperfect 5 th		5		3 ^d Major & Tone Minor	C. —
4	{ A Tritone, or Greater 4 th		4		3 ^d Minor & Tone Minor	B. —
3	{ A Diatessaron, or Perfect 4 th		3		2 ^d Major and Tone Min.	A # or B #.
2	{ A Ditone, or Geater 3 ^d		2		Two Tone Major —	A. —
1	{ A Semiditone, or Lesser 3 ^d		1		One Tone Minor —	G # or A ^b .
	A Unison, is one Sound, tho' performed by several Voices, or Instruments together, —					G: —

N B That the Particle Semi, in Semidiapason &c. signifies that they want a Semitone of their Perfection. And that the defective 8th and greater 7th are both of one Interval. Also the greater 4th and lesser 5th —

Thus have I gone through what I proposed; I could have been shorter, or I could have kept you longer, but I would avoid extreams, yet, have been careful to omit nothing that appeared to me necessary, to promote the knowledge of this divine exercise. What remains then, but, that you use Dilligence, and beg that the Lord, would accompany with his Blessing, what I am now recommending to your Study and Practise; that while we attempt to sing his Praises here below; we may have a happy foretaste of those Sublime Joyes, which shall be revealed hereafter. So that, whether Living, or Dying; we may be found in Christ, giving Glory to Father, Son, and Holy Ghost, who Liveth, and Reigneth one GOD, World without End, Amen.

Savoy.

Psalms 47.th

D! W.

C.

M.

41

1 O Po-r a Shout of sac-red Joy To God the sove-reign King! Let ev'-ry Land their
Tongues employ And Hymns of Tri-umph sing.

4

Rehearse his Praise with Awe profound,
Let Knowledge lead the Song,
Nor mock him with a solemn Sound
Upon a thoughtless Tongue.

LET the old Heathens tune their Song Of Great Diana and of Jove But the sweet Theme that moves my Tongue Is the Re

A Canon in the Unison.

For 3 Voices.

dear - - - mer and his Love.

O Lord Almighty O God of Is - - ra - el the Soul that is in trou

- - - ble And the Spirit that is vex - ed cry - eth un - to thee.

THE King of Saints how fair his Face, Adorn'd with Majes—ty and Grace! He comes with Blessings from above, And

2
At his right Hand our Eyes behold,
The Queen array'd in purest Gold;
The World admires her heav'nly Dress,
Her Robe of Joy and Righteousness.

3
He forms her Beauties like his own,
He calls & seats her near his Throne:
Fair Stranger let thine Heart forget
The Idols of thy native State.

4
So shall the King the more rejoice
In thee the Fav'rite of his Choice;
Let him be lov'd and yet ador'd,
For He's thy Maker and thy Lord.

wins the Na—tions to his Love.

Walfal.

Pfalm 5th

D^r

W.

C.

M.

LORD in the Morning thou shalt hear My Voice ascending high To thee will I direct my Pray'r To thee lift up mine Eye.

Low Dutch.

Hymn 3^d

B. 2^d

D^r

W.

C. M.

WHY do we mournde parting Friends Or shake at Deaths Alarms 'Tis but the Voice that Jesus sends To call them to his Arms.

Stanes.

Pfalm 18th

D^r

W.

C. M.

45

TO thine Almighty Arm we owe The Triumphs of the Day Thy Terrors Lord confound the Foe And melt their Strength away

Egham.

Pfalm 16th

D^r

W.

C.

M.

'TIS by thine Aid our Troops prevail, And break united Pow'rs, Or burn their boasted Fleets or scale The proudest of their Tow'rs.

NB. This Tune added to y^e above makes a double Tune.

THE King, O Lord, with Songs of Praise shall in thy Strength re-joice; And blest with thy

Sal-vation raise To Heav'n his cheerful Voice. And blest with thy Sal-vation raise To Heav'n his cheerful Voice

Crowle.

Psalm 1stD^l

W.

C.

M.

47

BLEST is the Man who shuns the Place Where Sinners love to meet; Who fears to tread their wicked Ways, And hates the Scoffer's Seat.

Workop.

Psalm

139thD^l

W.

C.

M.

WHEN I with pleasur Wonder stand, And all my Frame survey, Lord, is thy Work I own thy Hand Thus built my humble Clay.

WHAT shall I render to my God For all his kindness shewn My Feet shall vi - sit thine Abode My So - ngs ad

dress thy Throne. Hal - le - lu - jah Hal - lelujah Ha - - - le - lu - jah.

To be sung with, or
witho^t the Hallelujahs.

Brentford.

Hymn 39th

B. 1.st

D.^r W.

C. M.

49

NOW shall my in-ward Joys a-rise And bu-rr into a-Song Almigh-ty Love inspires my Heart And Plea-

-sure tunes my Tongue.

God on his thirsty Sion Hill
Some Mercy Drops has thrown,
And solemn Oaths have bound his Love
To show'r Salvation down.

YE that obey th'Immortal King Attend his holy Place Bow to the Glories of his Pow'r And bless his wondrous Gra

And bless his wond'rous Grace.

Lift up your hands by Morninglight,
And send your Souls on high;
Raise your admiring Thoughts by Night
Above the Starry Sky. Above &c.

The God of Zion cheers our Hearts
With Rays of quickning Grace;
The God that spread the Heav'ns abroad,
And rules the swelling Seas. And &c.

N.B. I have altered
or 3 Notes in 5th Bar
& Treble of this Verse
but, I have
left 5th old Note
ing: which may be
when 5th Counter is
left out.

Great Milton.

Pfalm 98th

DE W.

C. M.

51

JOY to the World the Lord is come Let Earth receive her King Let ev'ry Heart prepare him Room And Heav'n and Nature sing

Joy to the Earth the Saviour reigns Let Men their Songs employ While Fields & Floods Rocks Hills & Plains Repeat the sounding Joy.

52

Stafford. Psalm 51st

D! W.

C. M.

O God of Mercy hear my Call My Loads of Guilt remove Break down this separat- ing Wall That bars me from thy Love.

Colchester.

Psalm 84th

D! W.

C. M.

MY Heart and Flesh cry out for Thee While far from thine Abode While shall I tread thy Courts and see My Saviour and my God

† Windfor.

Pfalm 119th

11th

Pt

D^r W.

C. M.

53

Love.

O that the Lord would guide my Ways To keep his Statutes still, O that my God would grant me Grace To know and do his Will.

Wantage.

Pfalm 89th

D^r W.

C. M.

With Rev'rence let the Saints appear, And bow before the Lord His high Commands with Rev'rence hear, And tremble at his Word

2 How terrible thy Glories be! How bright thine Armies shine! Where is the Pow'r that vies with thee? Or Truth compar
(to thine)

When Israel, freed from Pharaoh's Hand, Left y^e proud Tyrant, & his Land, The Tribesth w. cheerfull Homage own Their King

:s: Dresden.

A Hymn on the Death of Christ.

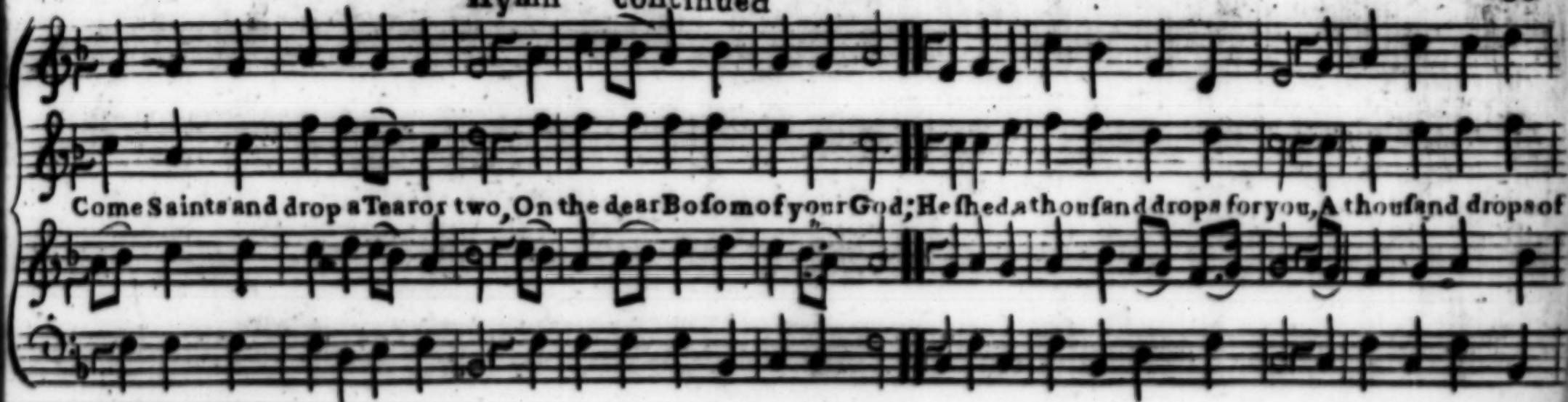
:S:

and Judah was his Throne.

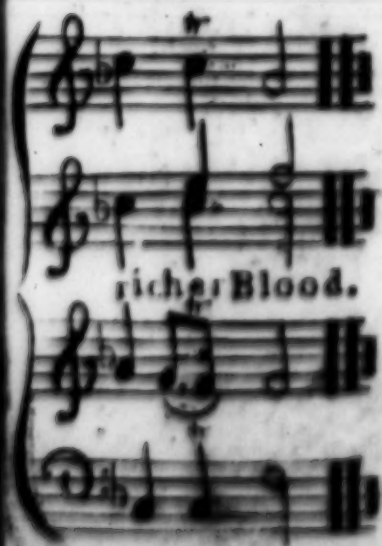
HE dies, the heav'nly Lover dies. The Tidings strike a doleful Sound;
:S: On my poor Heart Springs deep helies In the cold Caverns of the Ground. :S:

Hymn continued

55



Come Saints and drop a Tear or two, On the dear Bosom of your God; He shed a thousand drops for you, A thousand drops of



richer Blood.

Here's Love and Grief beyond degree

The LORD of Glory dies for Men.

But lo, what sudden Joys I see.

JESUS the dead revives again.

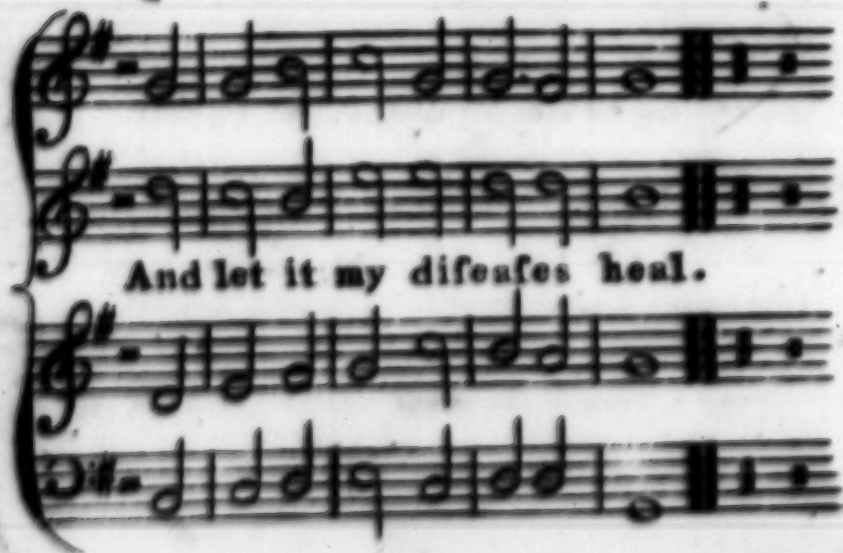
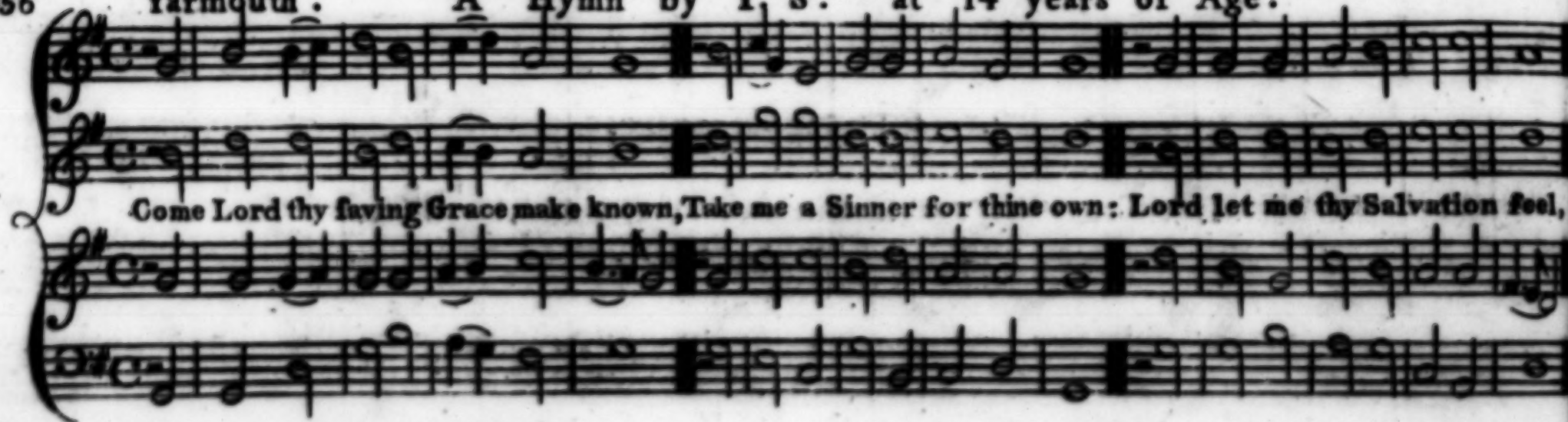
2

The rising GOD forsakes the Tomb,

Up to his Father's Court he flies;

Cherubic Legions guard him home,

And shout Him welcome to the Skies.



2 Lord Jesus let me Taste thy Love,
 It's saving Influ'nce from above;
 Keep me in thy appointed Way.
 Least I should from thy Precious Stray.

3 O help me Lord in all my Ways,
 To glorify and give thee Praise:
 Wash me from all my filthy stains
 E'en ev'ry Sin that in me reigns.

4
 Eternal Majesty Divine,
 My Nature by thy Grace refine;
 Tho' by affliction it should be,
 So it from Sin doth set me free.

Southwell.

Psalms 90th

D^r. W.

S. M.

57

LORD what a feeble Piece Is this our mortal Frame? Our Life how poor a Trifle 'tis That scarce deserves the Name!

Orange.

Psalms 55th

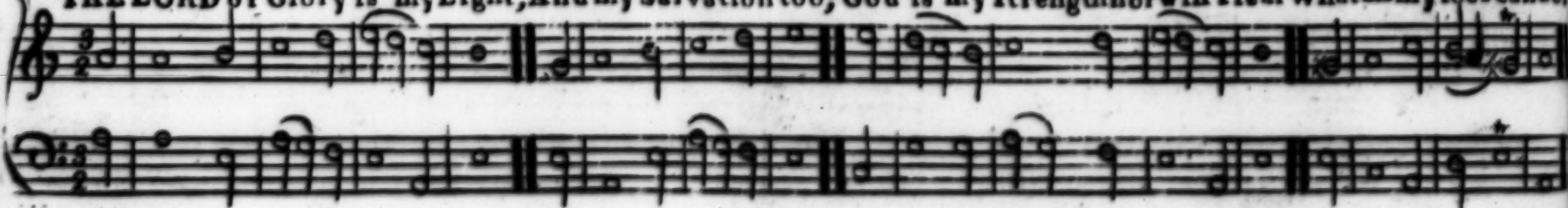
D^r. W.

S. M.

LET Sinners take their Course And chuse the Road to Death But in the Worship of my God I'll spend my daily Breath.



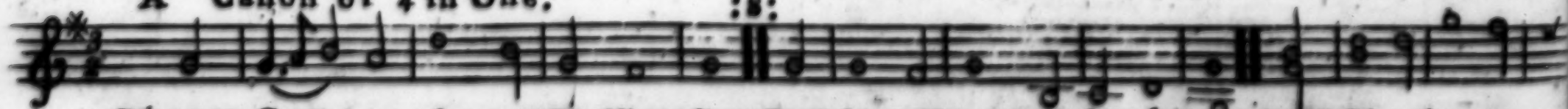
THE LORD of Glory is my Light, And my Salvation too; God is my strength nor will I fear What all my foes can do,



2. One Priviledge my Heart desires; O grant me an abode Among the Churches of thy Saints, The Temples of my God.

A Canon of 4 in One.

:8:



PRAISE GOD, from whom all Blessings flow, Praise him all Creatures hear below; Praise him above ye



heav'n ly Ho^d, Praise Fa^{ther}, Son, and Ho^{ly} Ghost,

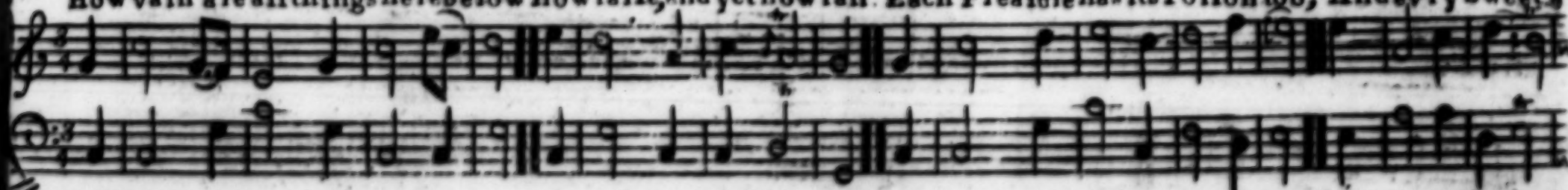
Twyford. Hymn 48th B. 2.^d L^r W.

C. M. D.

59



How vain are all things here below How false, and yet how fair. Each Pleasure has its Poison too; And ev'ry Sweet



Snare. The brightest things below / Sky Give but a flattering Light / We should suspect some danger nigh / Where we possess Do



Bethesda.

Pfalm 84th

D^r W.

P. M.

Slow

Lord of the Worlds a bove How Pleasant and how Pair The dwellings of thy Love Thy Earthly Temples

are To thine A-bode my Heart aspires With warm de-sires to see my God

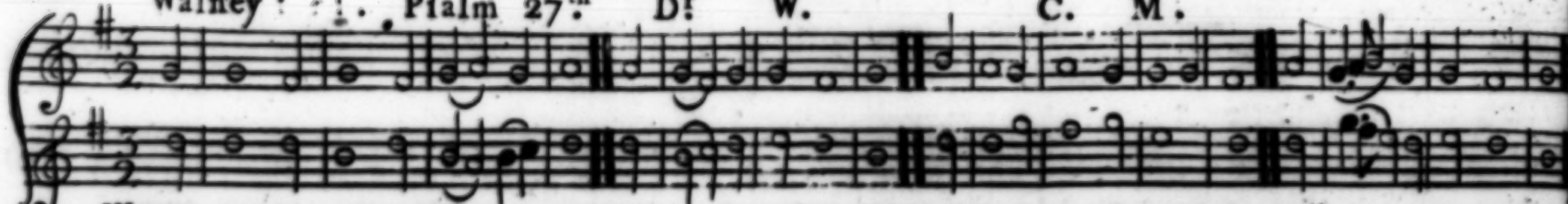
St. Hellen's. or New 113th Psalm 146th Dr. W. P. M.

61

I'll praise my Maker with my Breath And when my Voice is Lost in Death Praise shall employ my nobler

Pow'r My Days of Praise shall ne'er be past While Life and Thought and being last Or Immortal-i-ty endures.

Walhey : : Psalm 27th D! W. C. M.



WHEN a Troubles rise and Storms appear There may his Children hide God has a strong Pavilion where He makes my Soul a bide.



Walingford. Psalm 27th D! W. C. M.



NOW shall my Head be lifted high Above my Foes around And Songs of Joy and Vic-tor-y Within thy Temple sound.



x
Westerham. Psalm 128.th D! W.

C. M.

63

O Happy Man whose Soul is fill'd With Zeal and rev'rent Awe His lips to God their Honours yield His Life adorns y^e Law

St. Simons. Psalm 25.th D! W.

S. M.

WHERE shall the Man be found That fear t'offend his God That loves the Gospel's joy-fal Sound And trembles at the Rod

64

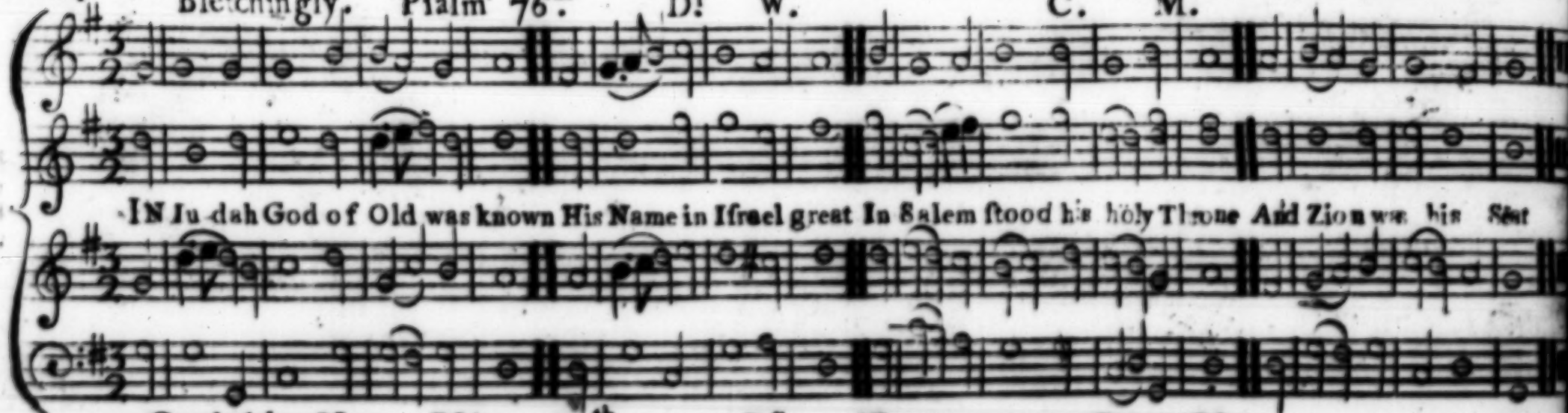
Bletchingly.

Psalm 76thD^r

W.

C.

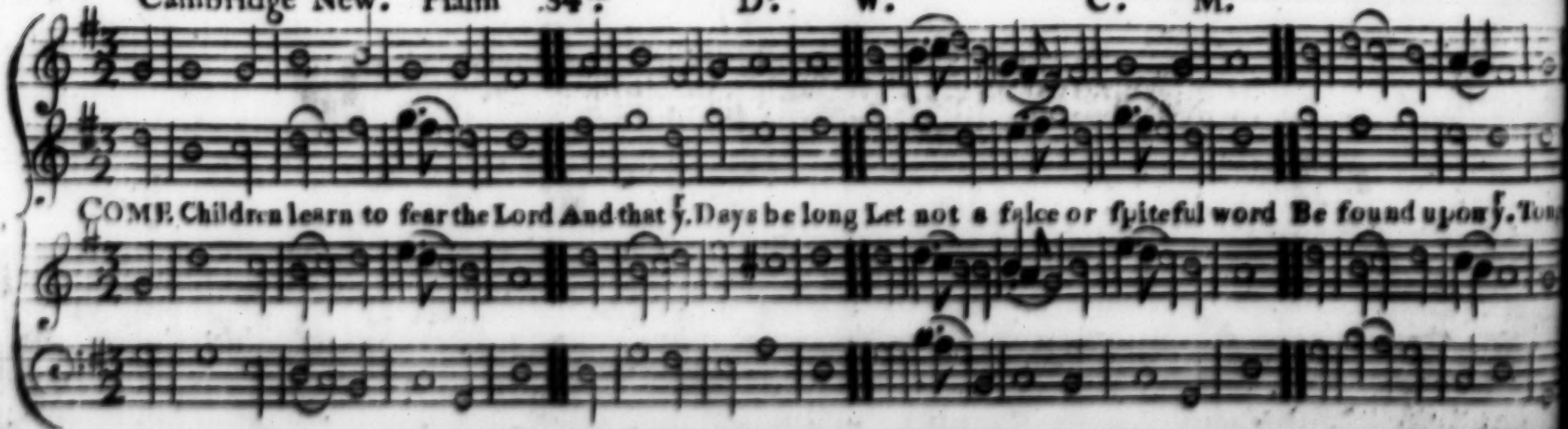
M.

Cambridge New. Psalm 34thD^r

W.

C.

M.



St. James's. Psalm 34th

D!

W.

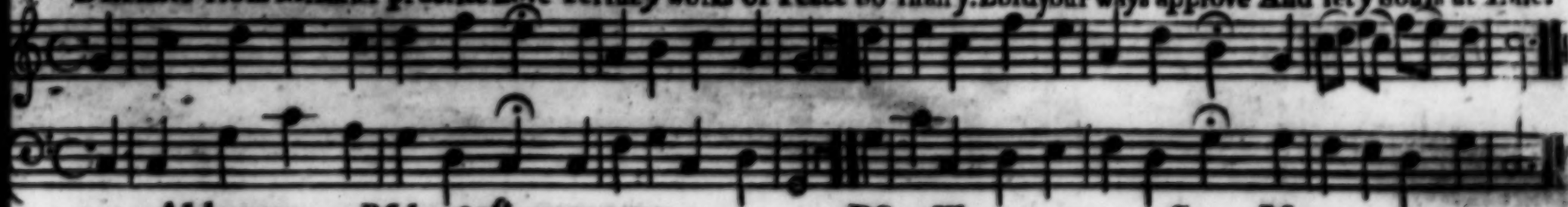
C.

M.

65



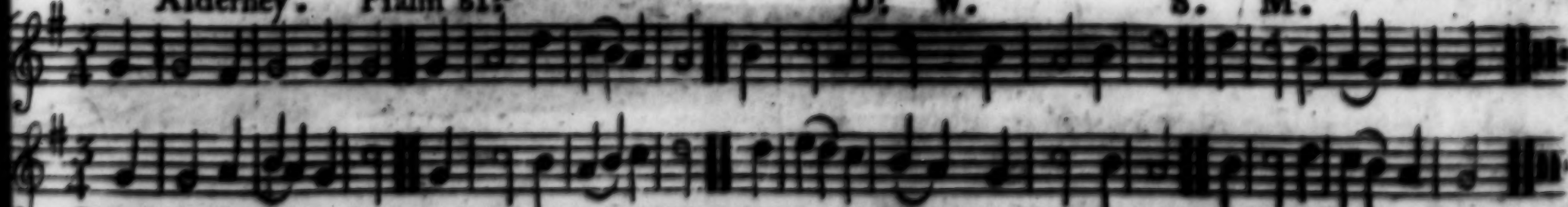
DEPART from Mischief practice Love Pursue works of Peace So shall thy Lord your ways approve And set thy Souls at Ease.



Alderney. Psalm 81st

D! W.

S. M.



SING to the Lord aloud And make a joyful Noise God is our Strength our Saviour God Let Israel hear his Voice.



From idolatry Reserve thy Worship clean I am the Lord who set thee Free from Slavery and Sin.

66

Rochester.

Psalm 73thD^r W.

C. M.



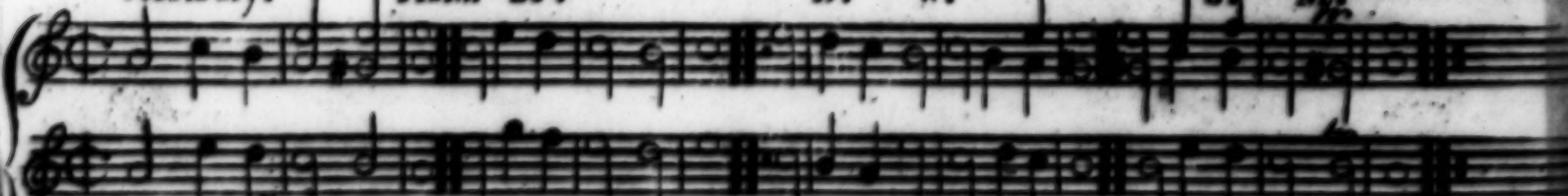
GOD my Supporter and my Hope My Help for ever near Thine Arm of Mercy held me up When sinking in Despair.



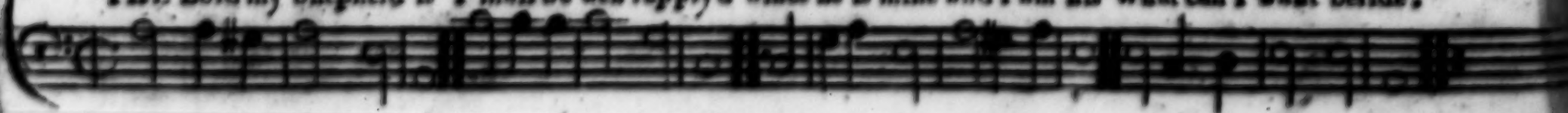
Alesbury.

Psalm 23^dD^r W.

S. M.



THE Lord my Shepherd is I shall be well supply'd Since he is mine and I am his What can I want beside,



Rochford, Psalm 117th D^r W. L. M.

67

FROM all that dwell below the Skies Let the Creator's Praise arise Let the Redeemer's Name be sung Thro' ev'ry Land by ev'ry Tongue

Trumpet. Psalm 100th second Metre. D^r W.

SING to the Lord with joyful Voice Let ev'ry Land his Name adore The British Isles shall send the Noise Across the Ocean to the Shore

Wareham. Psalm 19. D^r. W. L. M.

THE Heavns declare thy Glory Lord In ev-ry Star thy Wisdom shines But w^h. our Eyes behold thy Word We read thy Name in fairer Lines.

Stroud. Psalm 69. D^r. W. C. M.

NOW let our lips with ho - ly Fear And mournfull Pleasure sing The Sufferings of our great High priest Y^e Sorrows of our King.

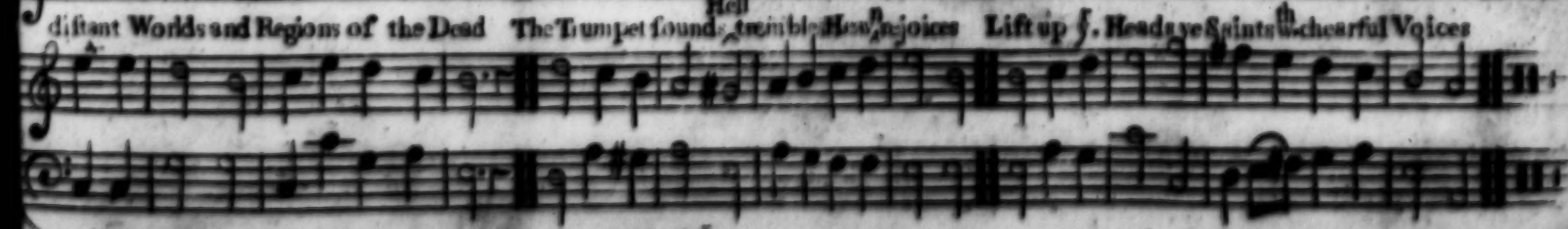
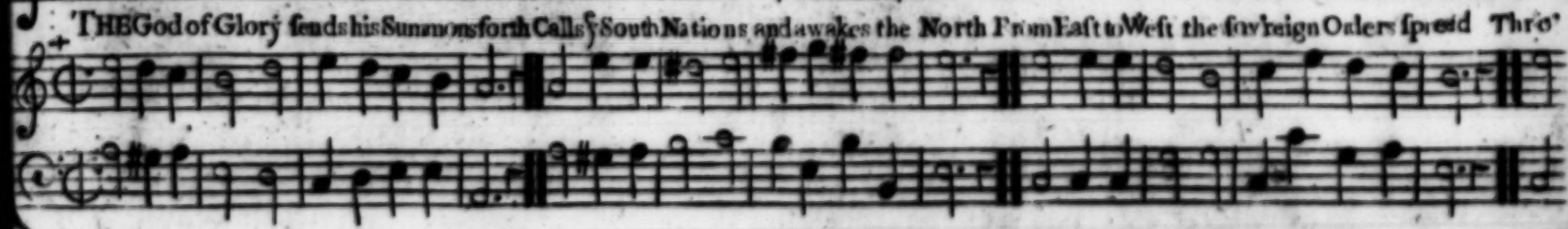
Old 50th

Psalms 50th

D^r • W.

P. M.

69



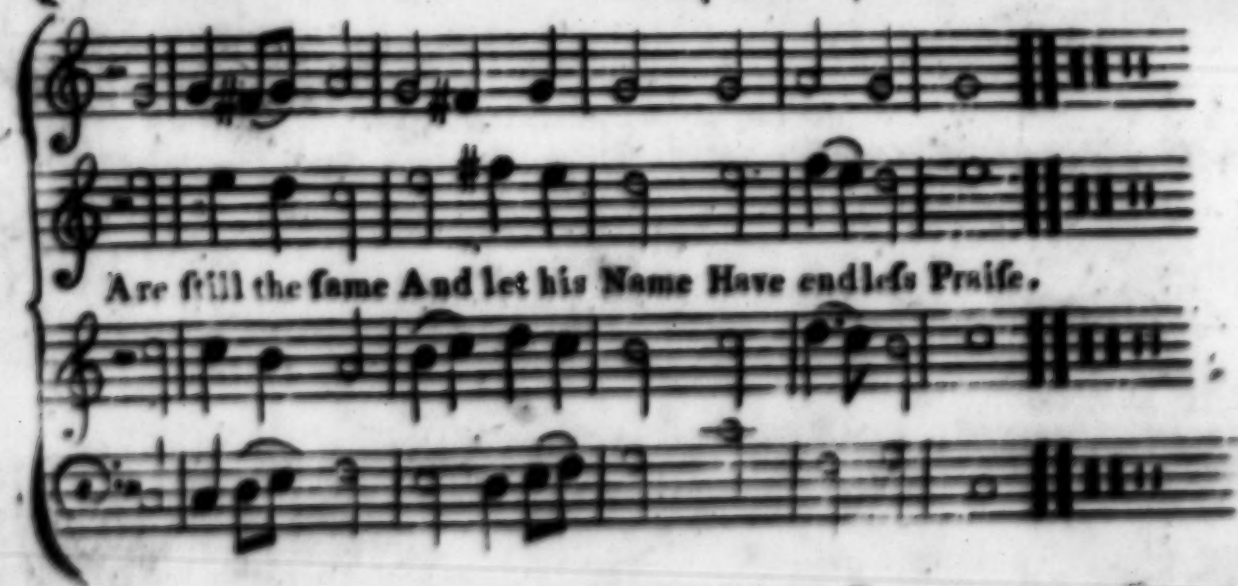
THE God of Glory sends his Sunmons forth Calls y South Nations and awakes the North From East to West the foy'reign Orders spread Thro'

distant Worlds and Regions of the Dead The Trumpet sound ^{Hell} tremble How Rejoices Lift up y. Heads ye Saints wth chearful Voices

70 Norwich or Dr Greens 148th Psalm 136th Dr W. P. M.



GIVE Thanks to God most high The un i versal Lord The sov'rign King of Kings And be his Grace ador'd His Pow'r and Grace



Are still the same And let his Name Have endless Praise.

2

How mighty is his Hand,
What Wonders hath he done;
He form'd th' Earth and Seas,
And spread the Heav'ns alone;
Thy Mercy Lord,
Shall still endure,
And ever sure
Abides thy Word.

Prescot.

Psalm 1st

O. V.

C. M.

71

THE Man is blest that hath not lent To wicked men his Ear Nor led his Life as Sinners do Nor sat in Scorners Chair

Alcester.

A Doxology.

P. M.

SING we to our God above Praise eternal as his Love Praise him all ye heav'nly Host Father Son and Holy Ghost

IT is a thing both good & meet To Praise the high-est Lord And to thy Name O thou most high To

ing with one accord And to thy Name O thou most high To si- -ng with one ac- cord.

Bath.

Hymn 88th

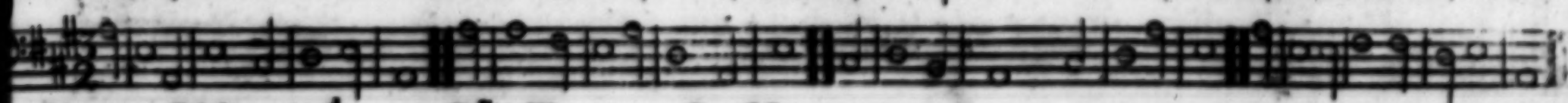
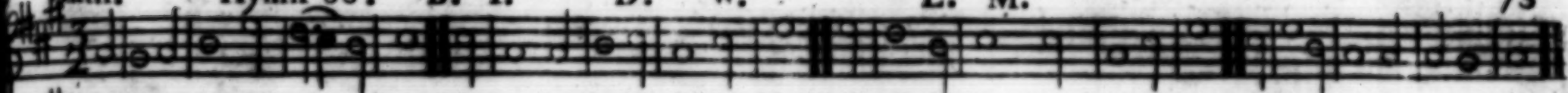
B. I.st

D^r

W.

L. M.

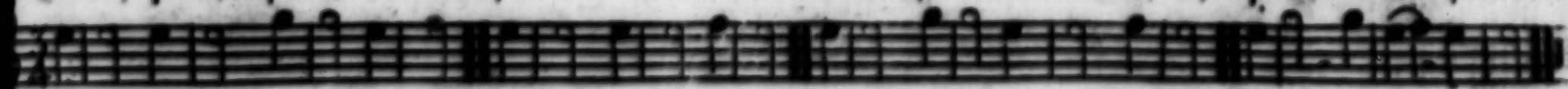
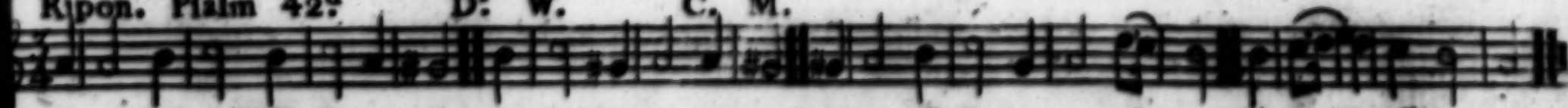
73



Ripon. Psalm 42^d

D^r W.

C. M.



RISE my Soul and stretch thy Wings Thy better Portion trace Rise from transitory things Tow'rds Heav'n thy native Place

Sun and Moon and Stars decay Time's all soon this Earth remove Rise my Soul and haste away To Seats prepar'd above

Leeds. Psalm 103^d D^r W. S. M.

75

THE Lord the Sov'reign King Hath fix'd his Throne on high O'er all the heav'nly World he rules And all beneath the Sky.

St. Albans. Psalm 134th D^r W. O. V. S. M.

BEHOLD & have regard Ye servants of the Lord Who in his house by night do watch Praise him with one Accord.

Lift up your hands on high Unto his holy place And give the Lord his praises due His benefits embrace

76

Stebing. Psalm 95th

D!

W.

C. M.

SING to the Lo - - - rd Je - hovah's Name And in his Strength rejoice W his Sal - vation is our Theme

Ex - al - - - - - it - ed be our Voice. Hallelu-iah :8: Hallelu-iah

With Thanks approach his awfull Sight, And Psalms of Honour sing;

The Lord's a God of boundless Might, The whole Creation's King.

Grantham.

Pfalm 24th

D^r. W.

L. M.

77

THIS spacious Earth is all the Lords And Men & Worms & Beasts & Birds He rais'd & Building on the Seas And gave it for their

Dwelling place But then a brighter World on high Thy Palace I'd above y^e Sky Who shall send y^e bl. ft. Abode And dwell so near his Mak-er God

73

Parindon.

Psalm 39th

D!

W.

C.

M.

TEACH me the Measure of my Days Thou Maker of my Frame I would sur - vey Lifes nar - row Space And lea - -

Stortford.

Psalm 99th

D!

W.

S.

M.

rn how frail I am

Exalt y Lord our God And worship at his Feet His Nature is all Holiness And Mer - cy is his Sent

Watling. Psalm 34th. Dr. W. C. M.

79

Will bless y^e Lo - - - rd from Day to Day How good are all how good are all his Ways Ye humble Souls that

2

Sing to the Honour of his Name,

How a poor Sufferer cry'd;

Nor was his hope expos'd to shame,

Nor was his Suit deny'd.

use to Pray Come he - - - lp my Lips to Praise.

So Kettering. Psalm 92^d.

D^r. W.

L. M.

SWEET is ^y Work my God my King To praise thy Name give Thanks & Sing to shew thy Love by Morning light And talk of all thy Truth at Night

Sweet is ^y Day of sacred Rest No mortal Cares shall seize my Breast O may my Heart in Tune be found Like David's Harp of solemn Sound Like

Thorley Hymn 1st B. 1st D. W. C. M.

81

David's Harp of solemn Sound.

BEHOLD the Glories o - f the Lamb A - midst his Father's Throne Pre -

-pare new Honours for his Name Pre-pare new Hon - ours for his Name And So

ngst them un - known

NOT to our Names: thou only Just and True Not to our worthless Names is Glory due Thy Pow'r & Grace thy Truth and Justice claim Im-

mortal Honours to thy sov'reign Name Shine thro' f Earth from Heav'n thy blest Abode Nor let f Heathens say, And where's f God.

Old 148.

Pfalm 148.

D! W.

P.

M.

83

YE Tribes of Adam join With Heav'n and Earth and Seas And offer Notes divine To your Creator's Praise

Ye. holy Throng Of Angels bright In Worlds of Light Begin the Song

Old 148.

84 St Giles's.

Psalm 133.^d

D^r. W. or 122.^d

O. V.

P.

M.

tr

How pleasant 'tis to see Kindred and friends agree, Each in their pro- per Sta- tion move,

And each fulfill their Part With sympathi- zing Heart In all the Cares of Life and Love

Littleton. A Hymn, pag 164. 149

G. W.

P. M.

85

LO he cometh countess Trumpets Blow before bloody Sign Midst ten thousand Saints & Angels See the Cru - - - ci -

- fi - ed shine Hal - le - lu - ish :||: Hal - le - lu - ish Wel - come wel - - come bleeding Lamb.

Saints, who love him, view his Glory, Shining in his bruised Face It's dear Person on the Rain-bow,
Now his People's head shall raise. Happy Mourners, happy Mourners, happy Mourners, He comes,
In Clouds, he comes

THERE is a Land of pure Delight Where Saints immortal reign In-fi-nite Day ex-cludes the Night And

Havan. Page 170.

G.W. P.M.

RISE my Soul adore thy Maker Angels praise

Plea-sures ban-ish Pain And Plea-sures ban-ish Pain.

Join thy Lays With them be Per-tak-er,

Hallifax.

Hymn 50th

G.

W.

P.

M.

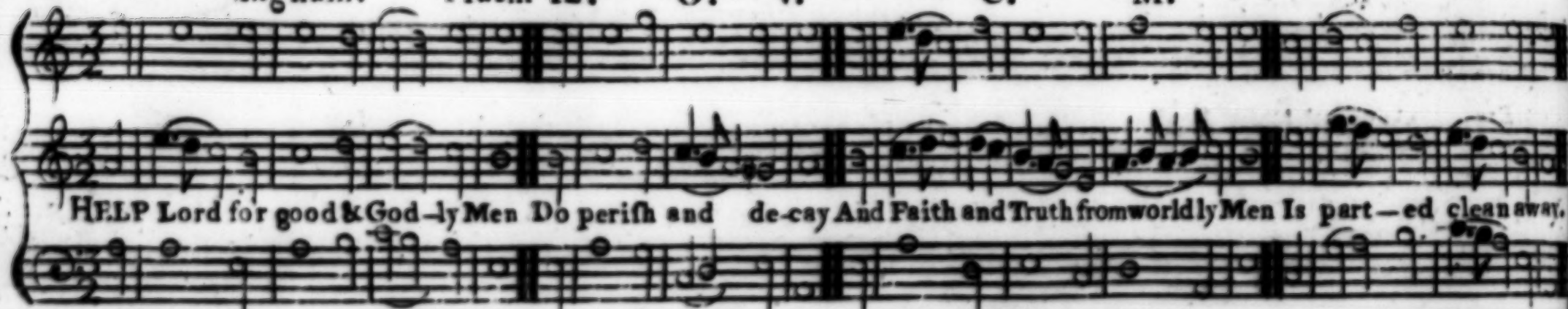
87.

YE Servants of God Your Master proclaim And publish abroad His wonderful Name The Name all victor'ous Of Jesus

ex-tol 'His Kingdom is glor'ous And rules ov-er all,

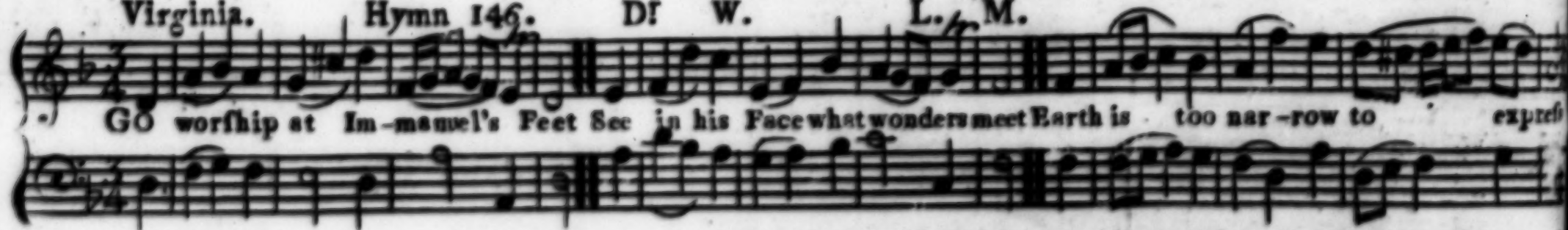
2
God rule'h on high,
Almighty to save;
And still he is nigh,
His presence we have.
The great Congregation
His Triumph shall sing,
Ascribing Salvation
To Jesus our King,

ingham. Psalm 12th O. V. C. M.

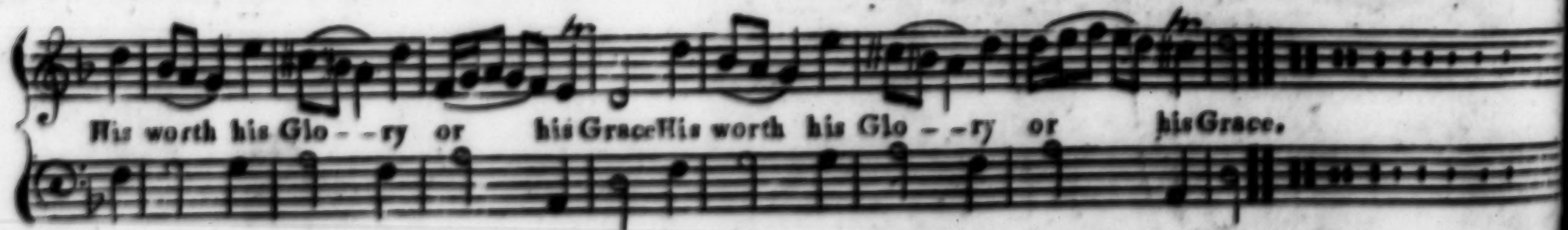


HELP Lord for good & God-ly Men Do perish and de-cay And Faith and Truth from worldly Men Is part-ed clean away.

Virginia. Hymn 146. D^r W. L. M.



GO worship at Im-manuel's Feet See in his Face what wonders meet Earth is too nar-row to express



His worth his Glo-ry or his Grace His worth his Glo-ry or his Grace.

St Clement's.

Last Hymn.

G. W.

P. M.

85

COME thou Almighty King Help us thy Name to sing Help us to Praise Father all glorious O'er all vic-tor-i-ous

Hereford. Pag. 148.

G. W.

O come let us join To gether combine To praise our

Come and Reign over us Ancient of Days,

Saviour our Master di-vine,

alone. Page 32.

G. W.

P. M.

Musical notation for the first system of the hymn 'alone.' It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment with a similar key signature and time signature.

JESUS who dy'd a World to save Re-vives and ris-es from y Grave By his Al-migh-ty

Musical notation for the second system of the hymn 'alone.' It continues the melody and accompaniment from the first system. The lyrics are: 'Pow'r From Sin and Death and Hell set free He Captive leads Cap-tiv-i-ty And lives & lives to die no more'.

Pow'r From Sin and Death and Hell set free He Captive leads Cap-tiv-i-ty And lives & lives to die no more

Fairfax.

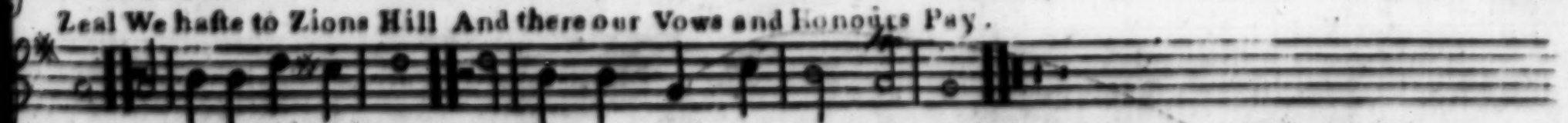
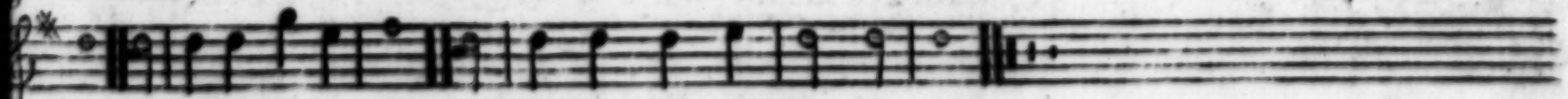
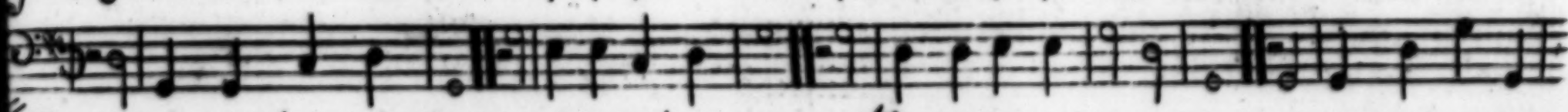
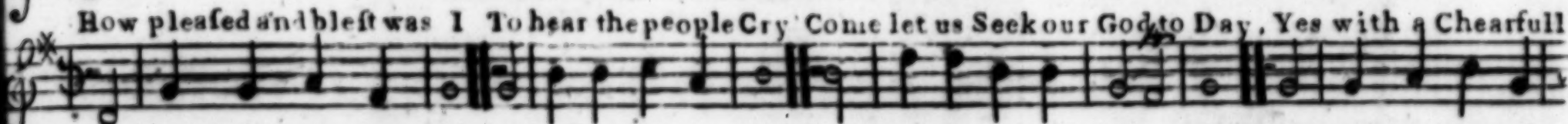
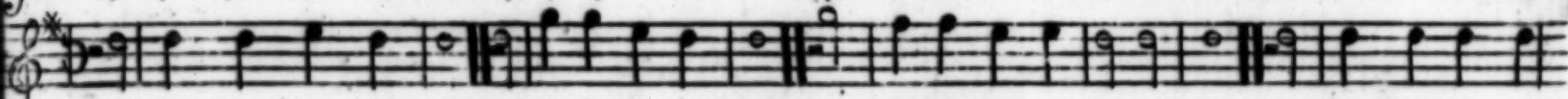
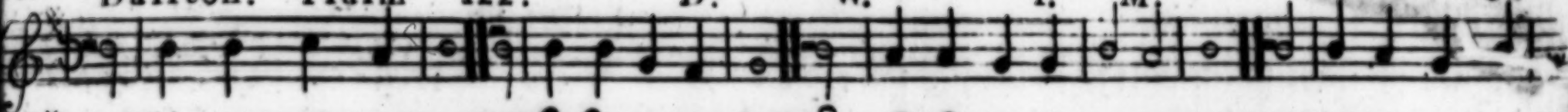
Page 69.

G. W.

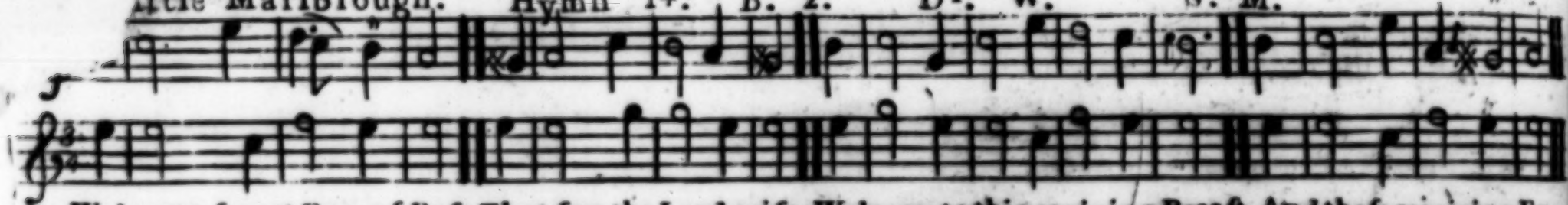
P. M.

Musical notation for the first system of the hymn 'Fairfax.' It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment with a similar key signature and time signature.

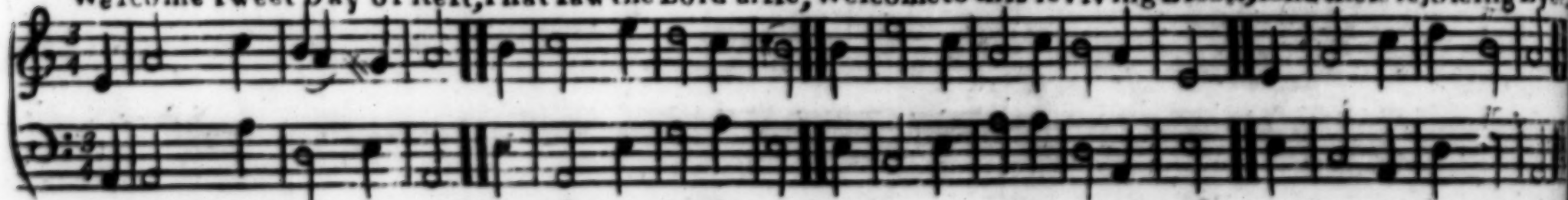
COME my Soul before the Lamb Fall and do him Rev'rence Bless him for his Blood & Name Sing his great Deliv'rance



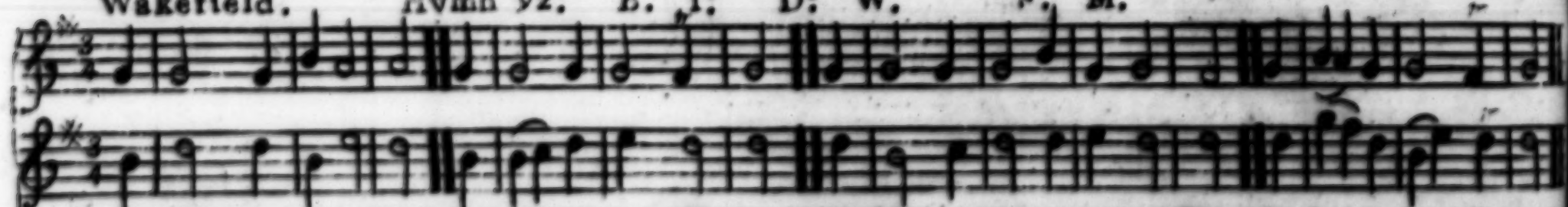
Little Marlborough. Hymn 17. D. 2. D¹. W. S. M.



Welcome sweet Day of Rest, That saw the Lord arise; Welcome to this reviving Breast, And these rejoicing Eyes.



Wakefield. Hymn 92.^d B. 1st D^r W. S. M.



Shall Wisdom cry aloud, And not her Speech be heard; The Voice of God eternal Word Deserves it no Regard.



Ricmanfworth.

Pfalm 84th

D^r W.

L. M.

93

GREAT God, attend while Zion sings The Joy that from thy Prefsence fprings: To fpend one Day with

Might I enjoy the meanef Place

Within thine Houfe, O God of Grace,

Not Tents of Eafe, nor Thrones of Power

Shold tempt my Feet to leave thy Door.

Strawburry.

Pfalm 149th

D^r W.

G. M.

ALL ye that love the Lord rejoice, And let your Songs be new; Amidst the Church with chearfull Voice His la

A Canon of Four in One.

ter Wonders shew,

Blest is the Man who fears the Lord, And walks in all his Pious Ways;

Plenty his labours shall reward, Honour and Peace shall crown his Days.

Angels Song.

Psalms 36th.

Dr.

W.

L. M.

95

High in Heaven, eternal God, Thy Goodness in full Glory shines; Thy Truth shall break thro' ev'ry Cloud That veils and

A Canon in the Unison.

darkens thy Designs. Hasten thee O Lord, make haste with speed And help me in this time of need, My Soul doth
sink my forces fail, my wearied Arms cannot prevail, The waters flow so fast, that I can
scarcely cry Help me O Lord, help me O Lord or else I drown and die.

96 Eagle Street.

Hymn

150th

D^r

W.

B.

1st

P.

M.

JOIN all the glor—ious Names Of Wisdom, Love, and Pow'r That e—ver Mortals knew, That An—

gels e—verbore; All are too mean To speak his Worth, Too mean to fo—t My Saviour forth.

Arlington.

Psalm 126th

Dr. W.

C. M.

97



WHEN God reveal'd his gracious Name, And chang'd my mournfull State, My Rapture seem'd a pleasing



Dream, The Grace appear'd so great.



2

The World beheld the glorious Change,
And did thy Hand confess;
My Tongue broke out in unknown Strains.
And Sung surprizing Grace.

SHINE mighty God on Britain shine With Beams of heavenly Grace; Reveal thy Power thro' all our Coasts

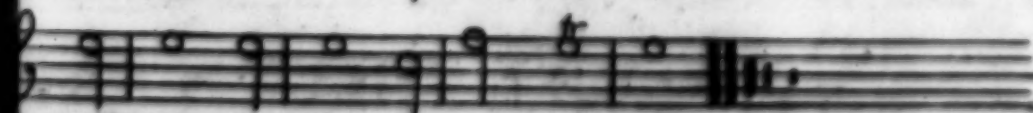
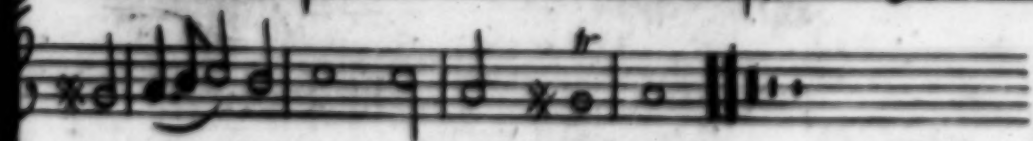
And shew thy smiling Face.

2

Amidst our Isle exalted high
 Do thou our Glory stand,
 And like a Wall of Gaurdian-Fire
 Surround the Favourite-Land;



MAN has a Soul of vast Desire, He burns within with restless Fires; Toft to and fro his Passions fly



From Vani-ty to Va-ni-ty.



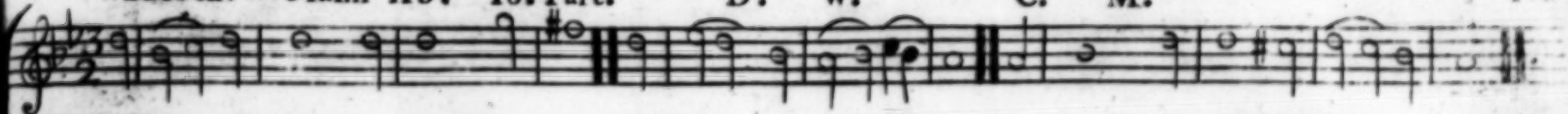
2

In vain on Earth we hope to find
Some solid Good to fill the Mind:
We try new Pleasures, but we feel
The inward Thirst and Torment still.
Great God, subdue this vicious Thirst,
This Love to Vanity and Dust;
Cure the vile Fever of the Mind,
And feed our Souls with Joys refin'd.

RAISE your triumphant Songs To an immortal Tune, Let the wide Earth resound the Deeds Celestial Grace has done

AND will the God of Grace Perpetual silence keep, The God of Justice hold his Peace, And let his Vengeance sleep.

2 Behold, what cursed Snares The Men of Mischief spread; The Men that hate thy Saints and Thee Lift up their threatening



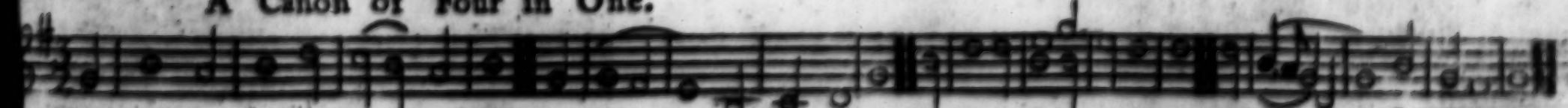
MY Soul lies cleav-ing to the Dust Lord give me Life divine From vain de-sires and ev-ry Lust



Turn of these Eyes of mine turn of these Eyes turn of these Eyes of mine



A Canon of Four in One.



To Fa-ther Son and Ho - ly Ghost One Go - d whom we a - dore Be Glory as it was is now And sha - ll be ever - more



Continued.

Ears. A sov'reign Balm for ev-'ry Wound for ev - - - - - 'ry Wound A Cor - - - - - dial for our Fears.

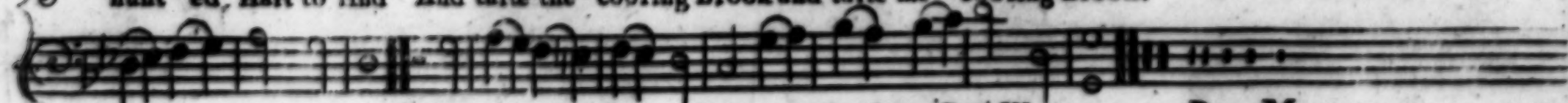
A sov'reign Balm for ev - - - - - 'ry Wound

A sov'reign Balm for ev - 'ry Wound A Cor - - - - - dial for our Fears.

A sov'reign Balm for ev - 'ry Wound for ev - 'ry Wound

Armly. Psalm. 2^d D! W. L. M.

WHY did Jews proclaim their Rage The Romans why their Swords employ Against I^d their Pow'r: His d^d Anoint ed to del



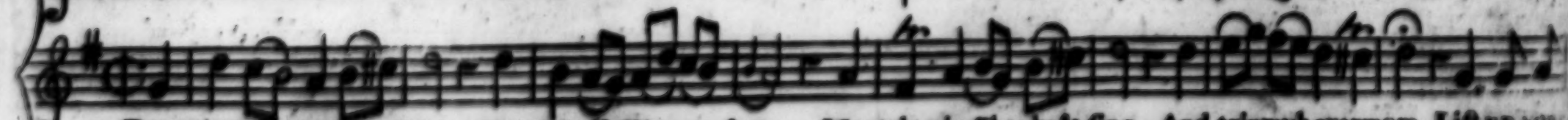
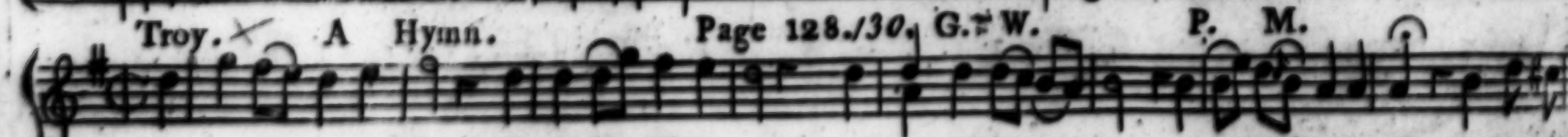
Troy. ✕

A Hymn.

Page 128./30, G. & W.

P.

M.



Continued.

105

Heart lift up your Voice Rejoice again I say rejoice re-joice re-joice a-gain I say rejoice.

Down. Hymn 6th B. 2^d Dr W. C. M.

ONCE more my Soul the ris - ing Day Sal-utes thy waking Eyes Once more my Voice Once mo

Once more my Voice

my Voice thy Tri - bute pay thy Tri - - - bute pay To him that rolls the Skies.

Once more my Voice thy Tri - - - bute pay thy Tribute pay To him &c.

Kings bridge. Psalm 24.

Dr. W.

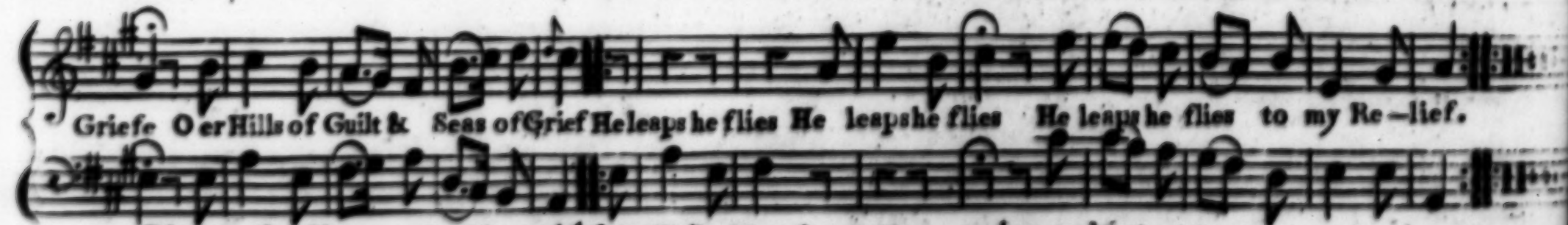
L. M.



Bright helm stone.

Hymn 69 Book 1.

L. M.



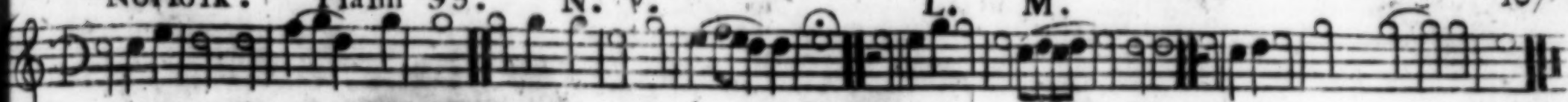
Plymouth. Hymn 38. Page 144 G. W. P. M.



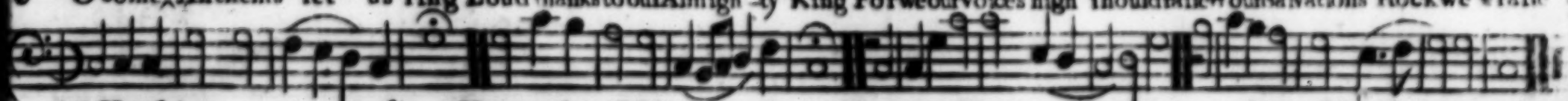
Norfolk. Psalm 95. N. V.

L. M.

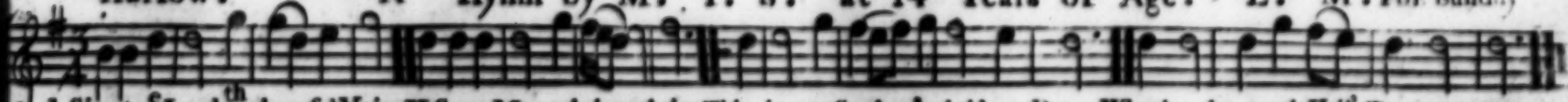
107



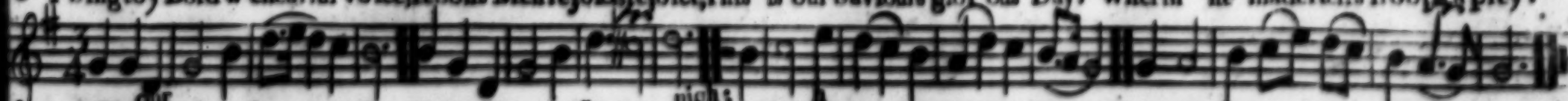
O come ^{loud} Anthems let us sing Loud thanks to our Almighty King For we our Voices high should raise Your Salvations Rock we Praise



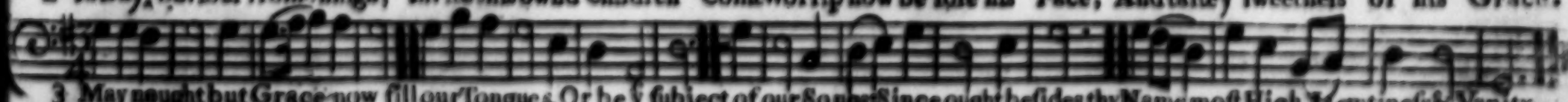
Harlow. A Hymn by M^r. I. S. at 14 Years of Age. L. M. For Sunday



1 Sing to th Lord wth chearful Voice, Ye Sons Men rejoice, rejoice; This is our Saviour's glori'ous Day, Wherin he made Hell's Troop a prey.



2 To Day, ^{our} Saviour from on high, Invites his own ^{night} Children Come Worship now be fore his Face, And taste ^h sweetness of his Grace.

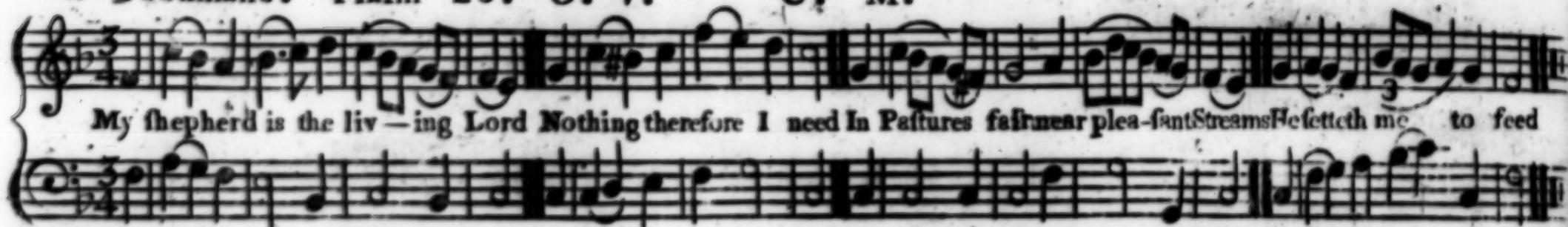


3 May naught but Grace now fill our Tongues, Or be ^y subject of our Song; Since ought besides thy Name, most High, Is emptiness & Vanity.



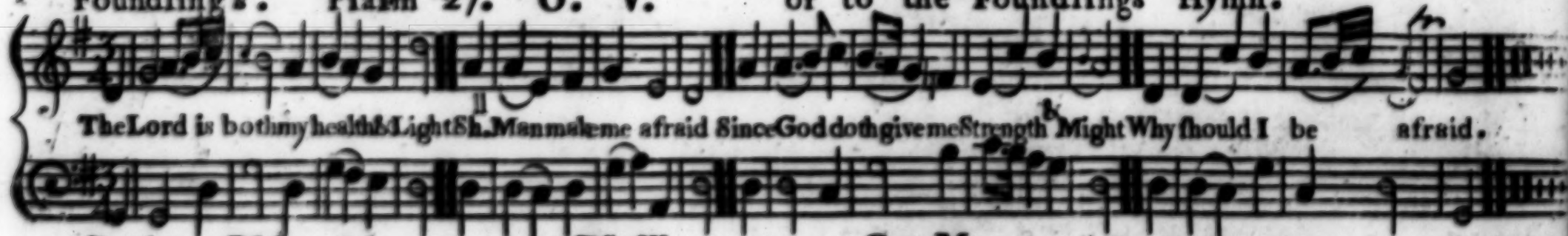
4 Lay ev'ry thing on Earth give place Unto ^y word of Truth, & Grace; O King of Glory, enter in, And turn out ev'ry Thought unclean.

108 Goodman's. Psalm 23. O. V. C. M.



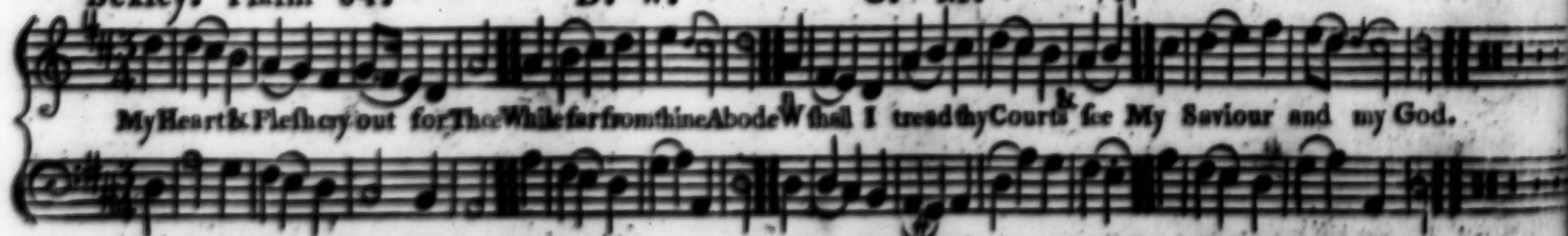
My shepherd is the liv — ing Lord Nothing therefore I need In Pastures fair near plea-sant Streams He setteth me to feed

Foundling's. Psalm 27. O. V. or to the Foundlings Hymn.



The Lord is both my health & Light Sh. Man makeme afraid Since God doth give me Strength & Might Why should I be afraid.

Bexley. Psalm 84. D. W. C. M.



My Heart & Flesh cry out for Thee While far from thine Abode What shall I tread thy Courts & see My Saviour and my God.

The Sparrow builds herself a Nest, And suffers no remove; O makeme, like the Sparrow, blest, To dwell but where I Love.
To sit one Day beneath thine Eye, And hear thy gracious Voice, Exceeds a whole Eternity Employ'd in carnal Joys.

Maryland. Psalm 104. D! W. L. M.

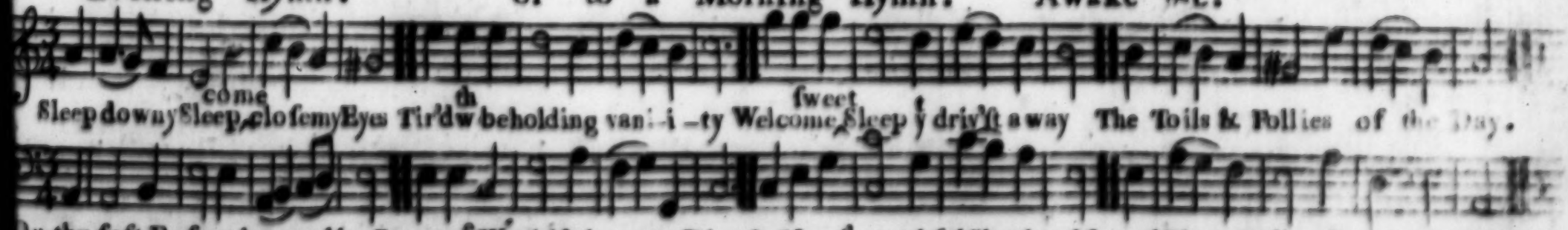
109



Magdalene. Psalm 18. O. V. C. M.



Evening Hymn. or to a Morning Hymn. Awake &c.



On thy soft Bosom let me lie, Forget y^e World & learn to Die: O Israels watchful Shepherd spread Thy guardian Angels round my Head
 et not y^e Spirits of y^e Air, Whilst I repose my Soul in snare, But guard thy Suppliant free from harms, Clasp'd in thy everlasting Arms.

Welsh.

A

Hymn

Page 145.

G. W.

Love Divine all Love exelling Joy of Heaven to Earth come down
Fix in us thy humble dwelling All thy faithful Mercies crown Jesus thou art all compassion Pure unbounded

Love thou art Visit us with thy Salvation Enter ev-ry trembling Heart.

Bray. Hymn 20. B. 1. D! W. C. M. or to the Magdalene Hymn High let us raise &c.

Awake my Heart arise my Tongue Prepare a tune ful Voice In God / Life of all my Joys Aloud will I rejoice. Aloud &c.

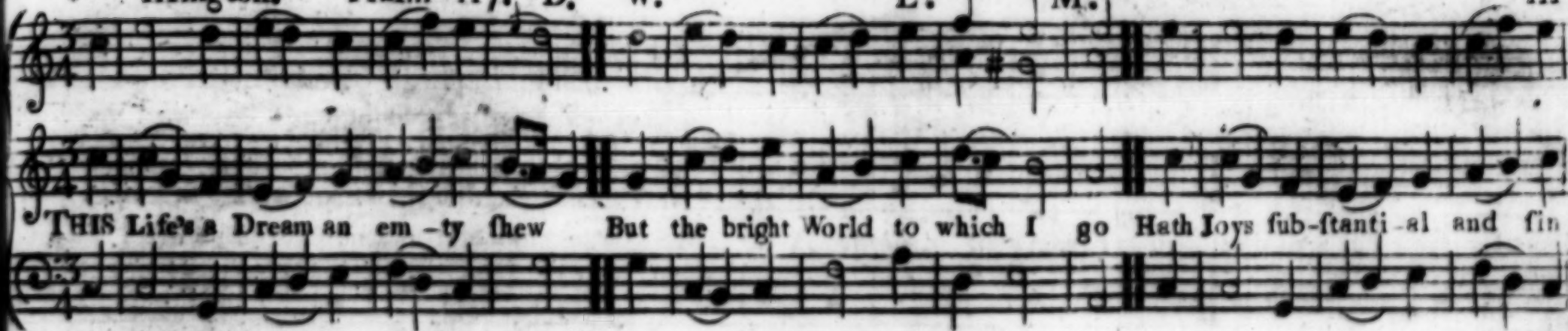
Islington.

Pfalm 117.th Dr W.

L.

M.

111



THIS Life's a Dream an em - ty shew But the bright World to which I go Hath Joys sub - stanti - al and fin ;



- cere When shall I wake when shall I wake and find me there.



O glorious Hour, O blest Abode,

I shall be near and like my God;

And Flesh and Sin no more controul,

The sacred Pleasures of the Soul,

My Flesh shall slumber in the Ground, Till the last Trumpets joyfull sound;

Then burst the chains with sweet surprize! And in my Saviour's Image rise.

O Britain trust the Lord thy Poes in vain Attempt thy Ruin and oppose his Reign Had they prevail'd Darkneſs had

doſ'd our Days And Death and Silence had forbid his Praise But we are ſav'd and live let Songs ariſe And Britain

Continued.

A Canon of 4 in One.

113

A - wake my Soul a - wake my Ever,

bles the God that built the Sky.

A - wake my drow - zy fa - cul - ties,

A - wake and see the new born Light

St. Martins.

H. 93^d D^r. W.

Sprung from the dark - som Womb of Night.

S. M.

MY God my Life my Love To thee to thee I call I cannot live if thou remove For thou art all in all.

141 Cheshunt.

Hymn

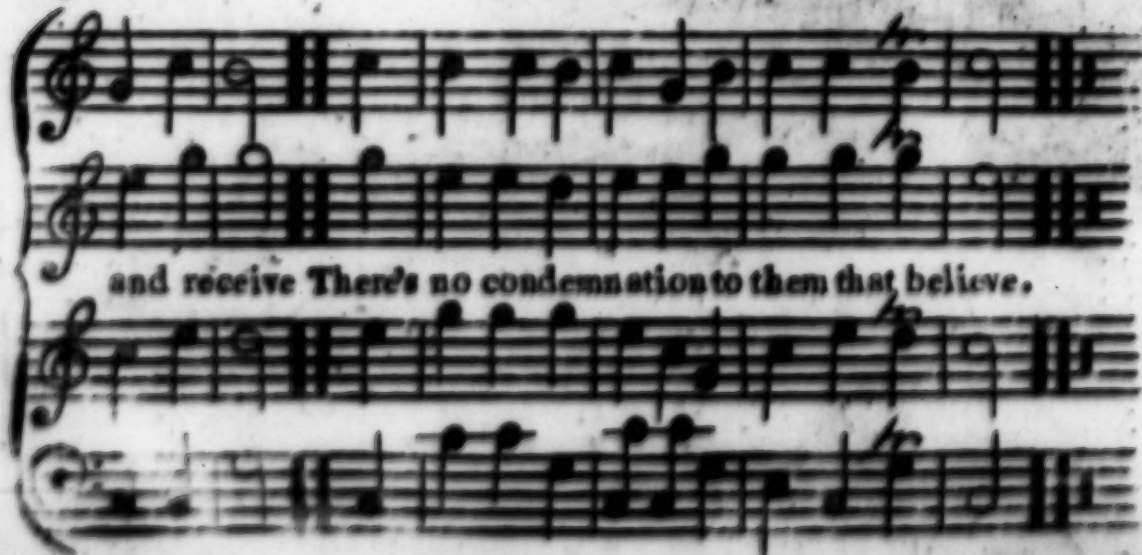
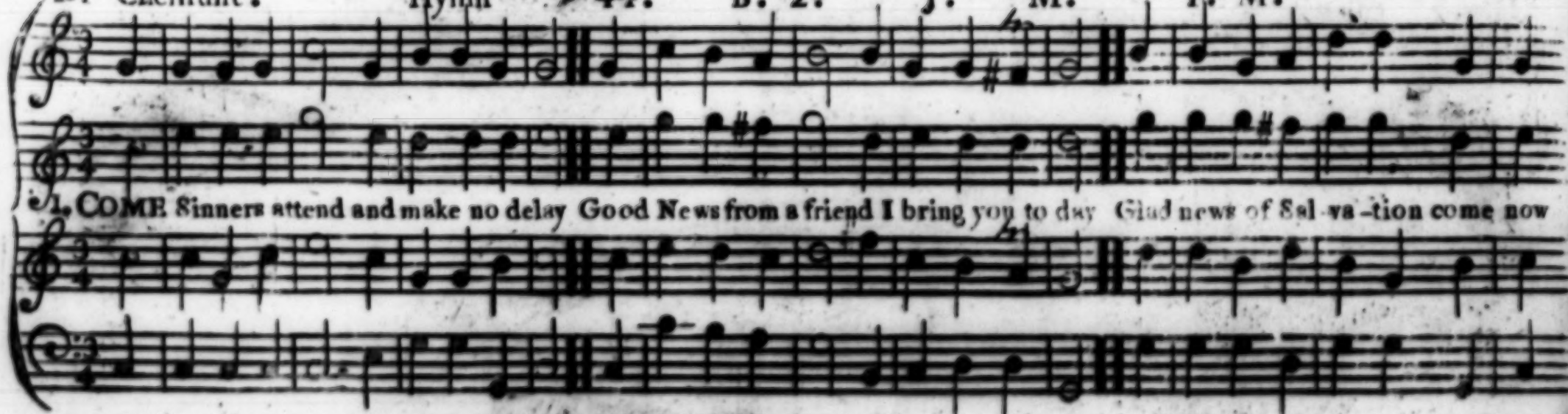
44th

B. 2d

J.

M.

P. M.



Then only believe,
And trust in his name,
He will not deceive,
Nor put you to shame,

5
But fully supply you
With all things in store,
Nor will he deny you
Because you are poor.

Derby. Hymn 35th B. 2^d

D^r. W.

C. M.

115



LET them neglect thy Glory Lord Who never knew thy Grace But our loud Song shall still record The Wonders of thy Praise.



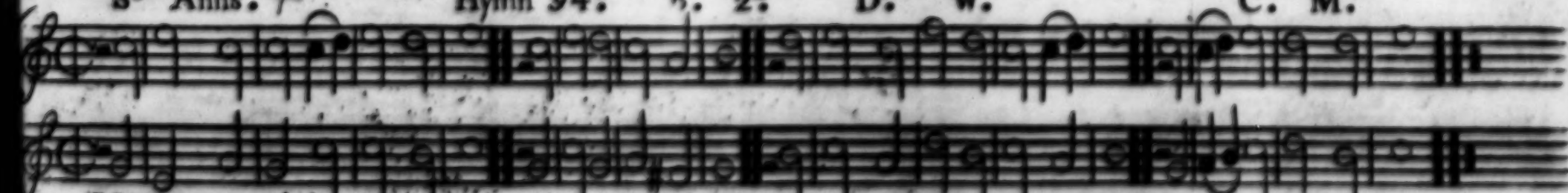
St Ann's. 7

Hymn 94th

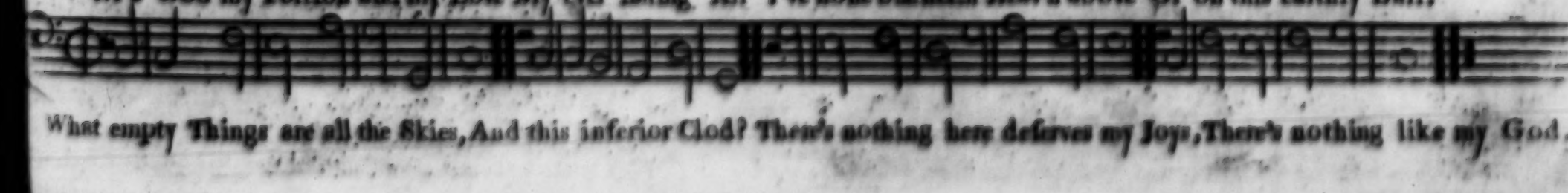
B. 2^d

D^r. W.

C. M.



MY God my Portion and my Love My ever lasting All I've none but Heav'n above Or on this earthly Ball.



What empty Things are all the Skies, And this inferior Clod? There's nothing here deserves my Joys, There's nothing like my God.

116 Old 100.

Psaln 100.ⁿ

D^r W.

L. M.

YE Nation round the Earth rejoyce Before the Lord the sov'reign King Serve him with cherful Heart and Voice With all your

A CANON of 4 in One.

Tongues his Glo-ry sing.

TO God the Father, God the Son, And God the Spirit, Three in One,

We Honour, Praise & Glory give, By all on Earth and all in Heav'n.

Newbery.† Psalm 77th

D^r W.

C. M.

117

How awful is thy chast'ning Rod May thy own children say The Great & Wise the dreadful God

How ho

Chatham. Page 150. G. W. P. M.

How ho - - - ly is - - - his Way.

^ To him that was slain The scorn'd Nazarene

How ho - - - ly is his Way.

- - - ly is his Way how ho - - - ly is his Way.

Be Glory and Honour let all say A - men.

How ho - - - ly is his Way how ho - - - ly is his Way.

Monmouth. Psalm 37.th N. V. ver. 23^d, 24th, 27th, 28.th (or 33^d. D. W.)

THE good Man's ways is Gods delight He orders all his steps a right Ie orders all his steps ariht Of him that moves by his

command of him that moves by his command. Though he may sometimes be distressed tho' he tho' he may sometimes be distressed

Continued.

shall he ne'er be quite oppress yet shall he ne'er be quite oppress For God for God upholds him for God upholds him

A CANON of 4. in One.

S.

with his Hand.

I Nothing am, I Nothing have, I Nothing can, I Nothing crave,

But that my JESUS I may see, And that he may be all to me,

COME let us Join our chearful Songs With An - gels round the Throne Ten thousand thousand are their Tongues But

all their Joys are one Ten thousand thousand are their Tongues But all but all their Joys are one.

The musical score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and bar lines. The lyrics are printed below the staves, with some words appearing on multiple lines of music.

Farnham.

Pfalm 119th

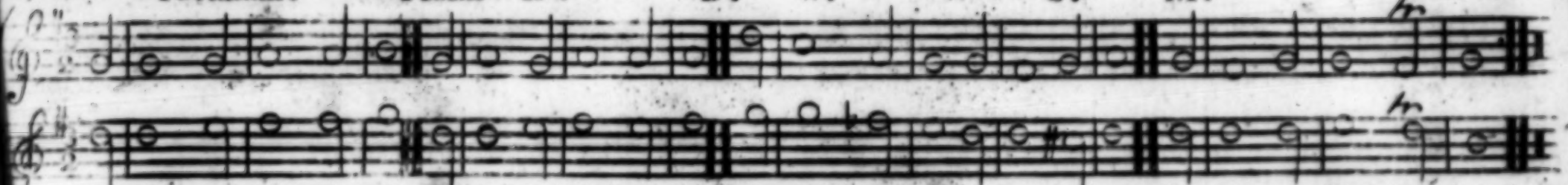
D.

W.

S.

M.

121



BEHOLD the Morning Sun Begins his glor'ous Way His Beams thro' all the Nations run And Life and Light con-vey.



Newcastle.

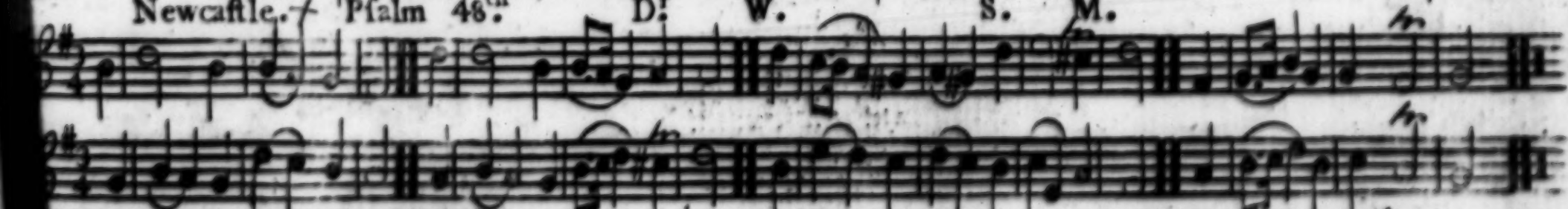
Pfalm 48th

D.

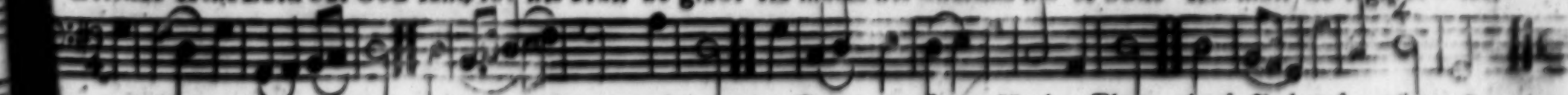
W.

S.

M.



GREAT is the Lord our God And let his Praif be great He makes his Churches his A bode His most de lightful Seat,

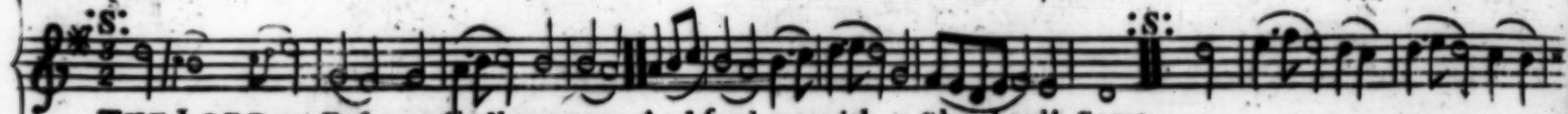


These Temples of his Grace How beautiful they stand The Honours of our Native Place, And Bulwarks of our Land.

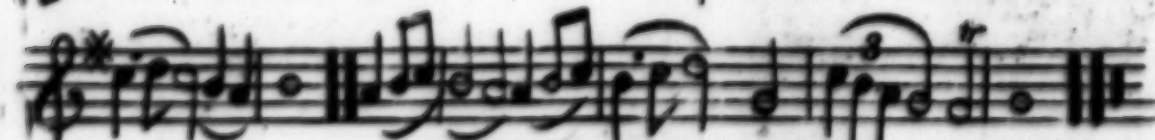
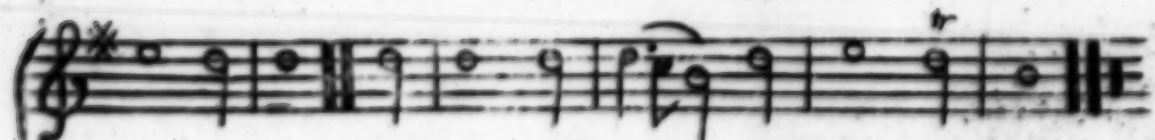
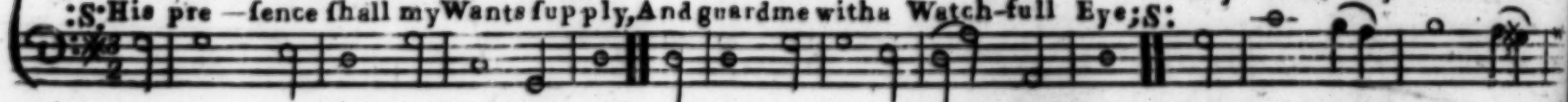
:S: Cumberland.

A Paraphrase on the 23^d. Psalm.:S:

A. 3. Voi.



THE LORD my Pas-ture shall pre-pare, And feed me with a Shepherd's Care; My Noon-day Walks he
:S: His pre-sence shall my Wants supply, And guard me with a Watch-full Eye; S:



shall attend, And all my Mid-night Hours defend.



Tho' in the Paths of Death I tread,
With gloomy Horror overspread,
My steadfast Heart shall fear no Ill,
For Thou O LORD, art with me still;
Thy friendly Crook shall give me Aid,
And guide me thro' the dreadful shade.

Bedford.

Pfalm 84th

Dr. W.

C. M.

123



Namure.

Pfalm 84th

Dr. W.

C. M.



SOLDIERS of CHRIST arise, And put your Armour on, Strong in the Strength which God supplies, Thro' his Eternal Son;

Strong in the LORD of Hosts And in his mighty Pow'r Who in the Strength of Jesus trusts Is more than Conqueror.

Hymn 40th

Continued.

G. W.

125

Stand then in his great Might, With all his Strength endu'd, And take to arm you for the Fight The Panoply of Gods

That heaving all things done, And all your conflicts past, You may o'ercome thro' Christ alone, And stand secure at last.

THE Lord appears my helper now Nor is my Faith afraid What all the Sons of Earth can do Since Heav'n affords his Aid.

'Tis safer Lord to hope in Thee And have my God my Friend Than trust in Men of high Degree And on their Truth depend.

A Funeral Thought.

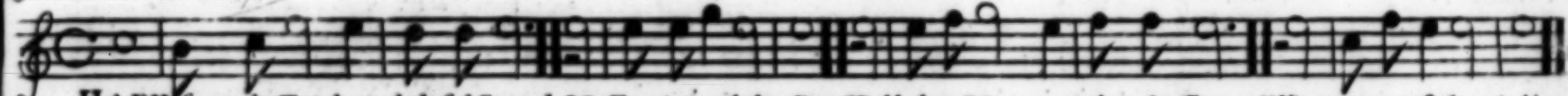
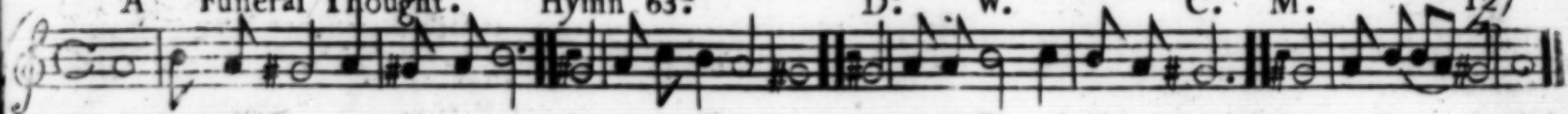
Hymn 63^d

D^r

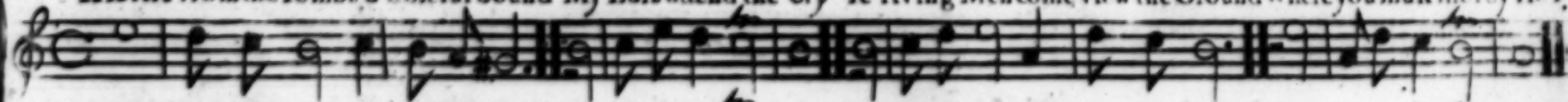
W.

C. M.

127



HARK from the Tombs a doleful Sound My Ears attend the Cry Ye living Men come view the Ground Where you must shortly lie.



Sutton.

Psalms

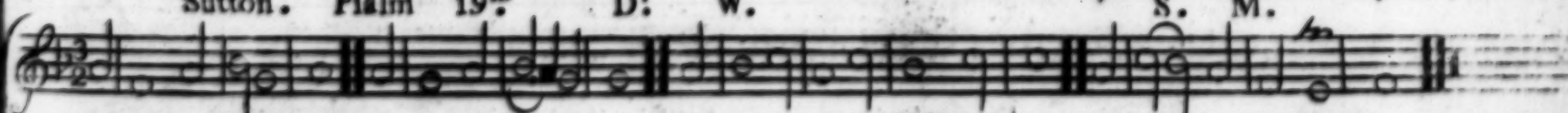
19th

D^r

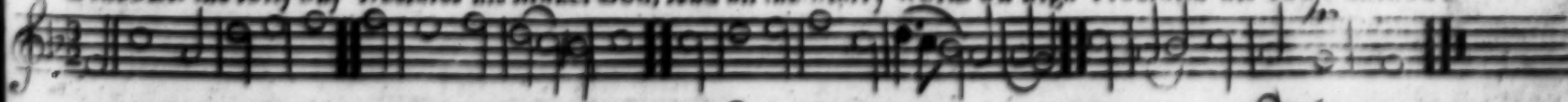
W.

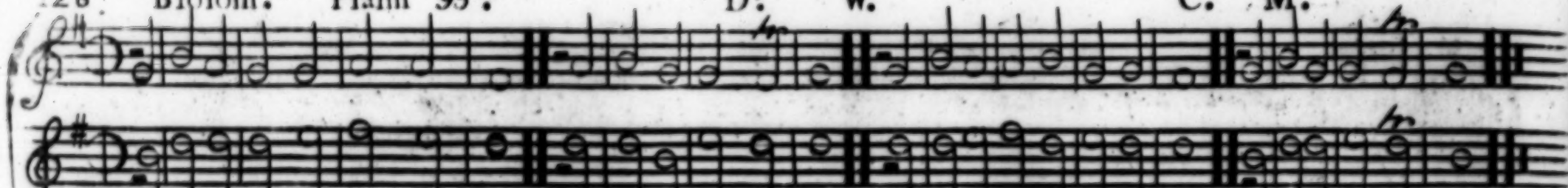
S.

M.

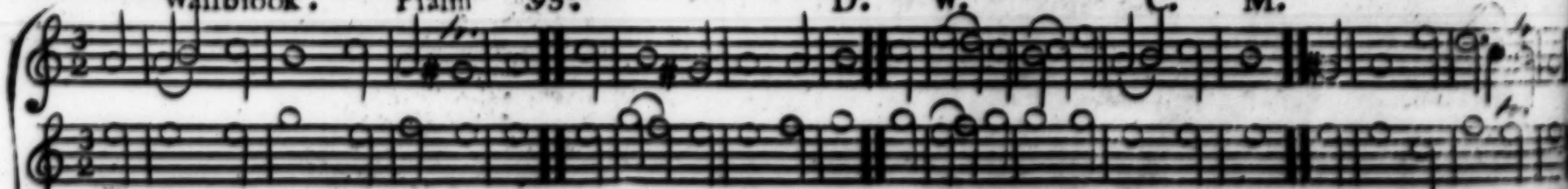


BEHOLD the lofty Sky Declares his Maker God, And all the Starry Works on high Proclaim his Pow'r abroad.

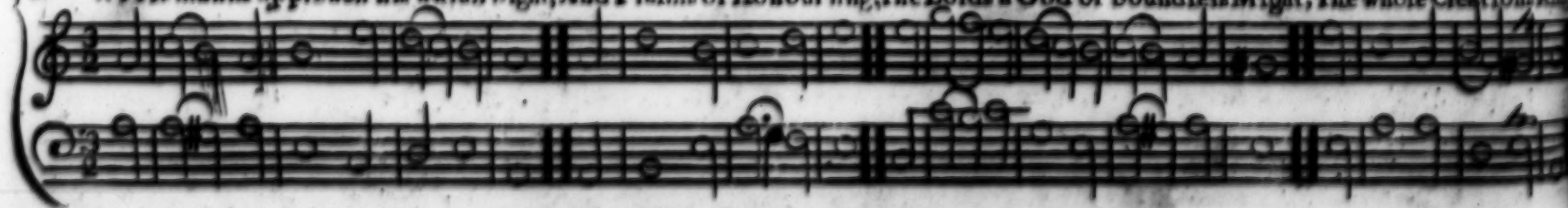




SING to the Lord JEHOVAH'S Name And in his strength reioice; When his Salvation is our Theme, Exalted be our Voice.



WITH thanks approach his awfull Sight, And Psalms of Honour sing; The Lord's a God of boundless Might, The whole Creation's King



Wickham.

Pfalm 66th

D! W

C. M.

129

Come see the Won- - - ders of our God How glorious are - - - his Ways! In Moses Hand he

puts his Rod, And cleaves the frighted Seas. - - And cleaves the frighted Seas.

He made the ebbing Channel dry,
While Israel pass'd the flood;
There did the Church begin their Joy,
And triumph in their God.

OUR God bless us all with Mercy and Love The cherishing Beams of Fav-our be flow That Earth his just Dealings

may see and approve His healing Sal-va-tion all People may know.

Beconffield.

Pfalm 84th

D!

W.

O.

V.

C.

M.

13

HOW pleasant is thy dwell - ing place, O Lord of hosts to me; The ta - -ber na - cles of thy Grace, How

plea - sant Lord they be

My Soul doth long full sore to go

Into thy courts abroad:

My heart and flesh cry out also

For thee the living God.

132

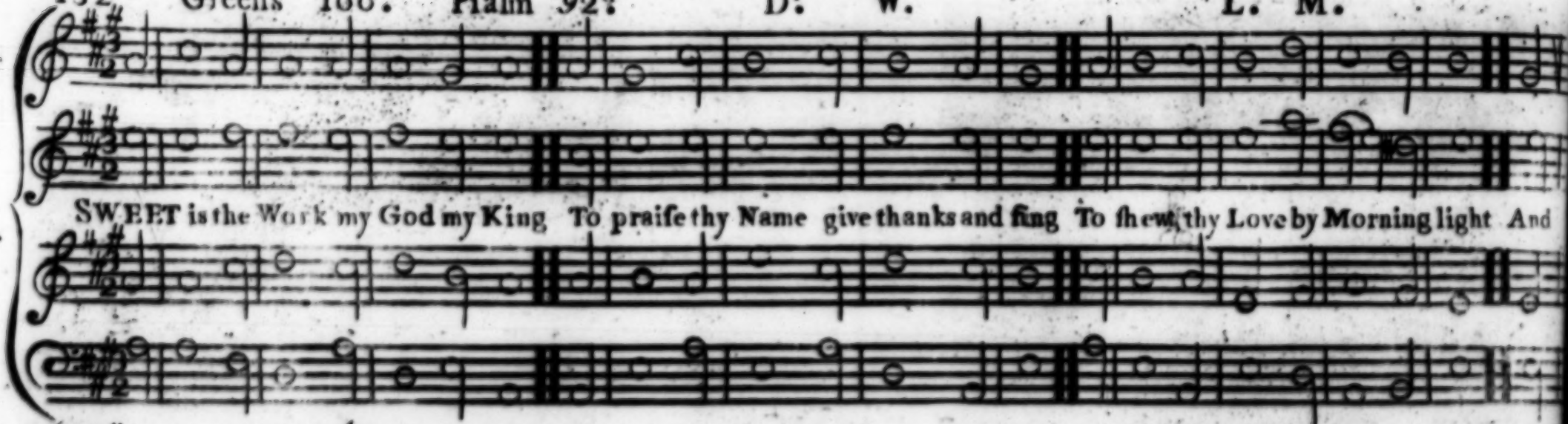
Greens 100.

Psalm 92^d

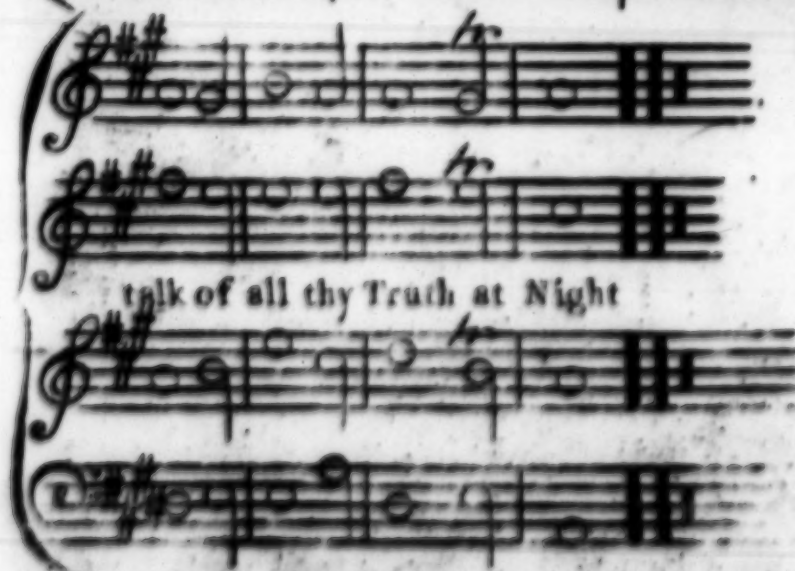
D!

W.

L. M.



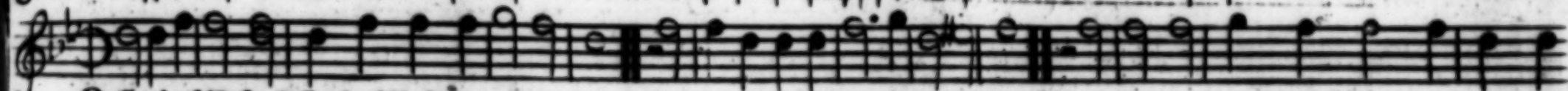
SWEET is the Work my God my King To praise thy Name give thanks and sing To shew thy Love by Morning light And



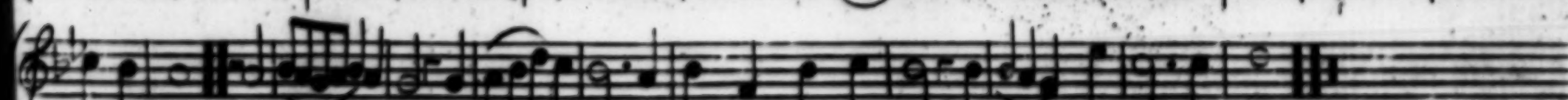
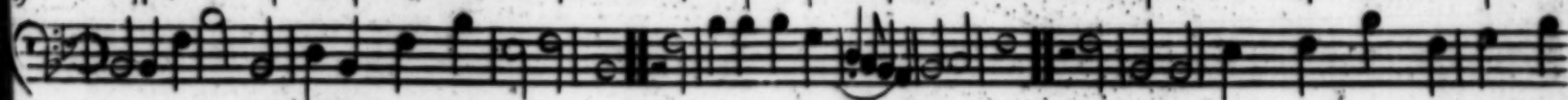
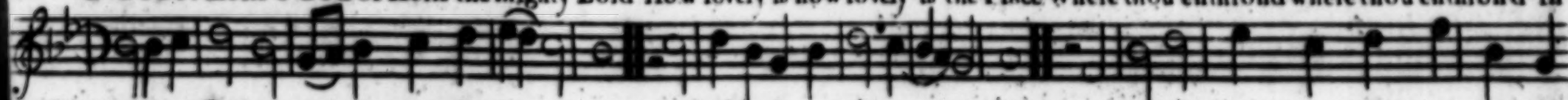
talk of all thy Truth at Night

2

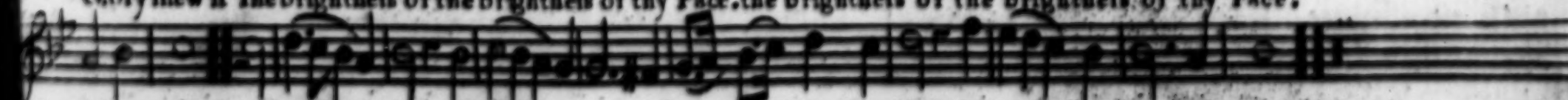
Sweet is the Day of sacred Rest,
 No mortal Cares shall seize my Breast;
 O may my Heart in Tune be found
 Like David's Harp of solemn Sound.



O God of Hosts O God of Hosts the mighty Lord How lovely is how lovely is the Place Where thou enthron'd where thou enthron'd in



Glory shew't The brightness of the brightness of thy Face. the brightness of the brightness of thy Face.



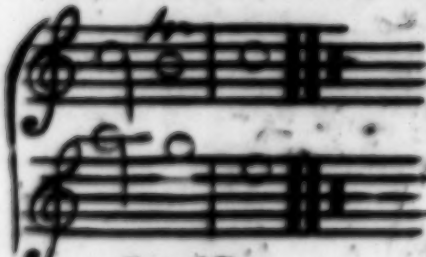


MY God accept my early Vows Like Morning Incense in thine House And let my nightly Worship rise Sweet as the Ev'ning



A Canon of Six in One,

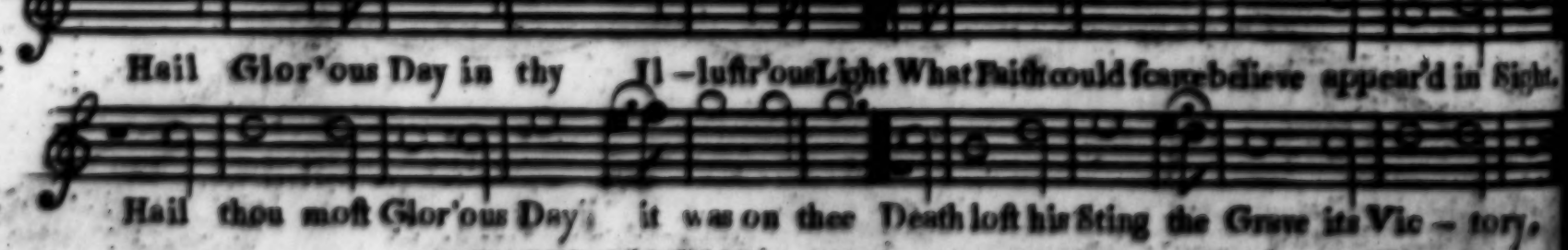
For Easter Day.



Sacrifice.



HAIL Glor'ous Day on which th'Almighty gave To this New World the First Fruits of the Grove



Hail Glor'ous Day in thy Il-lustr'ous Light What Faith could scarce believe appear'd in Sight.

Hail thou most Glor'ous Day: it was on thee Death lost his Sting the Grave its Vic-tory.

S^t. Mathews.

Pfalm 147th

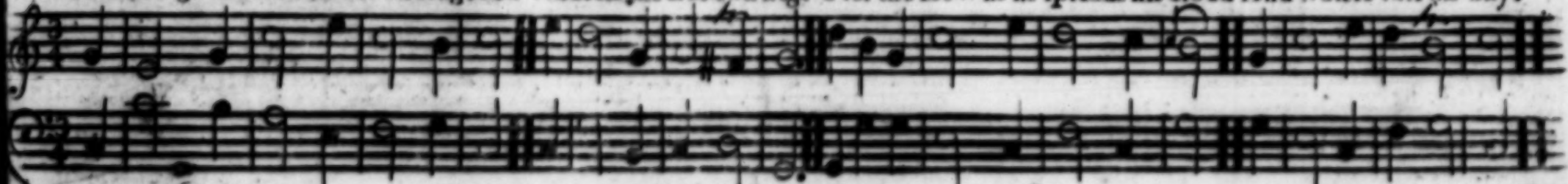
D^r. W.

C. M.

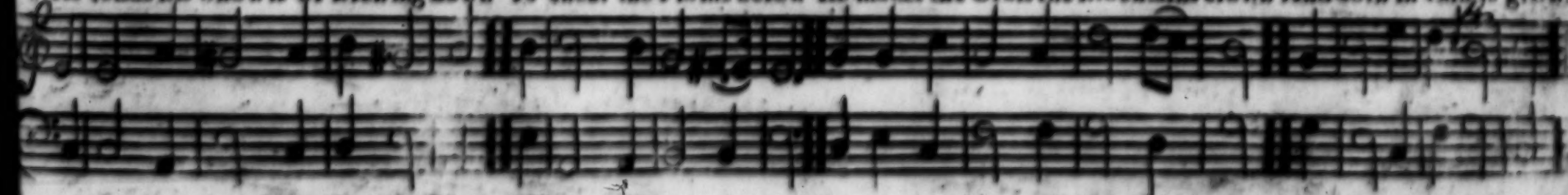
135



WITH Songs and Honours founding loud Address the Lord on high Over the Heav'ns he spreads his Cloud And Waters veil the Sky.



He sends his Showrs of Blessing down To cheer the Plains below He makes the Grass the Mountains crown And Corn in Valleys grow.



HAIL, Hail all glorious Lamb of God, Let Saints and Angels Join To Ce-le-brate thy Praise abroad, Whose Name is all

Divine. Hail ev-er Bless'd and glo-rious King, Thou great In-carnate God! Who did'st to us Sal-v-

Continued.

137



3
JESUS the Lamb who dwells on High,
Fulfil'd th' eternal Plan;
As was foretold by Prophecy
To Save that Rebel Man!

4
Behold the long expected Sight,
Hast now appear'd on Earth;
Behold the darkness turn'd to Light,
At dear Emanuel's Birth.

5
Thus did the holy Angels sing,
As shepherds they drew near;
Glad tidings of great Joy we bring,
Therefore you need not Fear.

6
For unto you this Day is Born
A Saviour, (Christ the Lord,)
Man to restore unto his Throne,
And to fulfil his Word.

7
All Glory be to God on High,
The Song let mortals Aid;
To Christ that dwells above the Sky,
Be endless blessings Paid.
8
Thus we'd Commemorate the Day,
Of our dear Saviour's Birth;
O praise the Lord give thanks & pray
For Peace to men on Earth.

A Hymn for Easter Day.

Set for 4 Voices.

JESUS Christ is risen to day Hal - - - le-lu-iah Our triumphant Holy day Hal - - - le-lu-iah Who so lately on f

Cross Hal - - - le-lu-iah Suffer'd to redeem our Loss Hal - - - leluiah.

Hymns of Praises let us sing, Hal.
 Unto Christ our heav'ly King, Hal.
 Who endur'd f Cross & Grave, Hal.
 Sinners to redeem and save: Hal.
 But the Pains which he endur'd, Hal.
 Our Salvation has procur'd; Hal.
 Now he reigns above f Sky Hal.
 Where the Angels ever cry. Hal.

Old 81st

Psal. 145th

D^r W.

C. M.

139

LONG as I live I'll bless thy Name My King my God of Love My Work and Joy shall be the same In the bright World above.

Great is the Lord his Pow'r unknown And let his Praise be great I'll sing the Honours of thy Throne Thy Works of Grace repeat.

110 Stroudwater. Psalm 145th D! W. C. M.



SWEET is the Mem'ry of thy Grace My God my Heav'ly King Let Age to Age thy Righteousness In Sounds of Glory sing.



Canon.

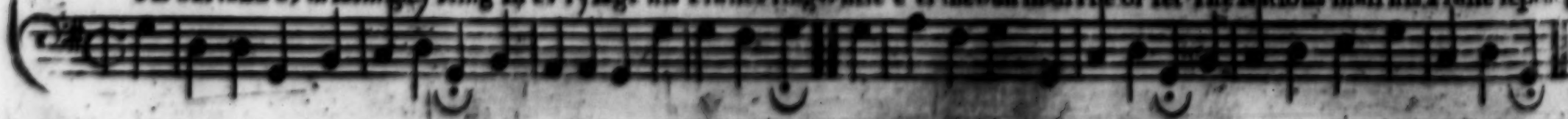
Psalm 113th

D! W.

L. M.

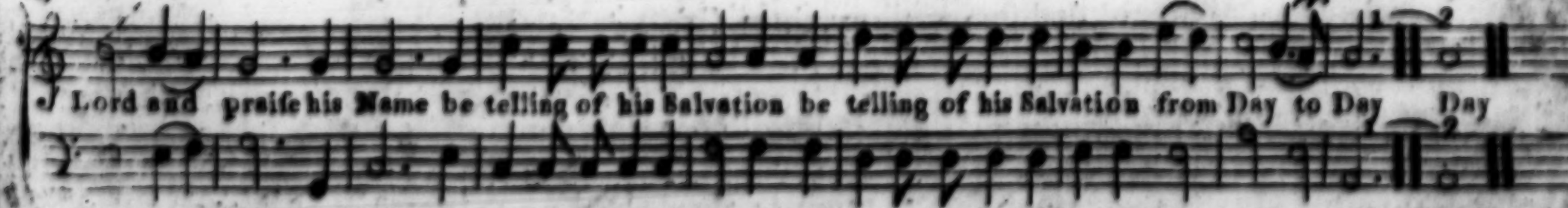
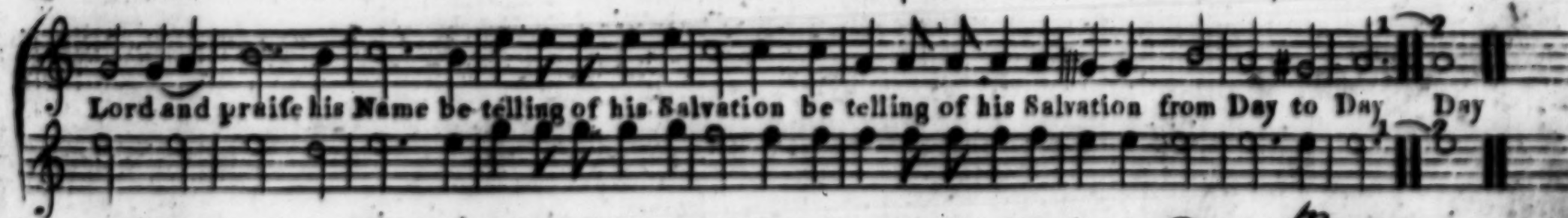


YE Servants of th'Almighty King In ev'ry Age his Praises sing Where e'er the Sun shall rise or set The Nations shall his Praise repeat



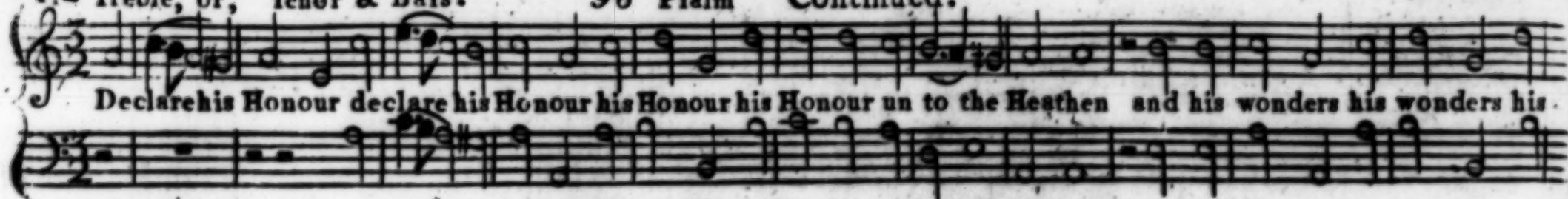
An ANTHEM, taken out of the 96 PSALM. Verse 1, 2, 3, 4.

14.

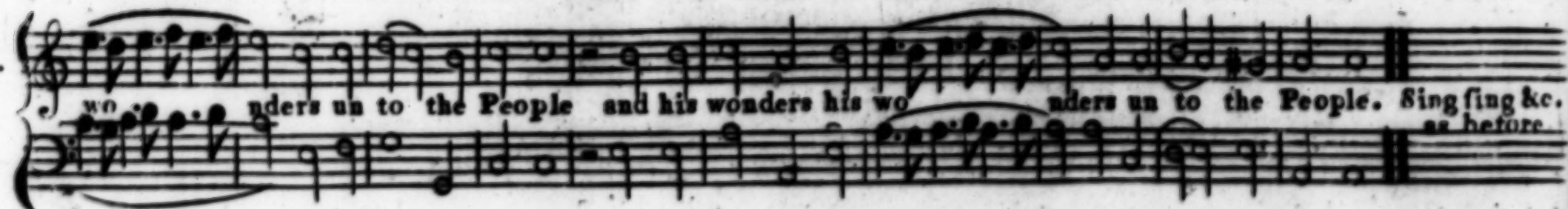


112 Treble, or, Tenor & Bass.

96 Psalm Continued.



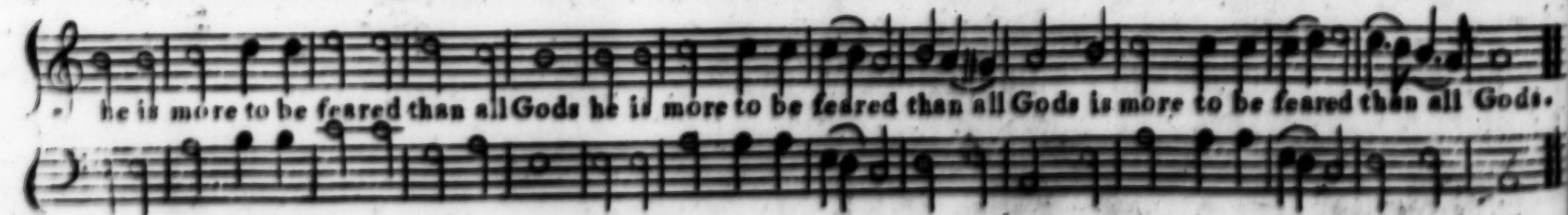
Declare his Honour declare his Honour his Honour his Honour un to the Heavens and his wonders his wonders his



wonders un to the People and his wonders his wonders un to the People. Sing sing &c. as before



For the Lord the Lord is great for the Lord the Lord is great and cannot be praised be praised



he is more to be feared than all Gods he is more to be feared than all Gods is more to be feared than all Gods.

Chorus to 96 Psalm.

43

Hallelu jah :||: :||: :||: :||: :||: Hal-le-lu-jah.

Hallelujah :||: :||: :||: :||: Hal-le-lu-jah.

An ANTHEM taken out of the 14. Chap. of Revelations Verse 13.

I heard a voice from heav'n saying un to me saying un to me write from hence forth write from hence forth

I heard a voice from heav'n saying un to me saying un to me write from hence forth write from hence forth

blessed are the Dead which die in the Lord: ev-en so ev-en so faithy Spirit; for they
 for they rest from their labours, from their
 blessed are the Dead which die in the Lord: even so ev-en so faithy Spirit; for they rest from their
 for they rest
 rest from their labours, from their labours, they rest from their labours, from their labours, from their labours
 labours, they rest from their labours, they rest from their labours, from their labours, from their labours
 labours, from their labours, they rest from their labours, from their labours, they rest from their labours, from their labours
 from their labours, from their labours, they rest from their labours, from their labours, from their labours

An ANTHEM, taken out of the 122^d PSALM.

145

I was Glad was Glad was Glad when they said unto me

I was Glad was We will go We will go We will go in-to the house of the Lord. We will go We will go into the house of the Lord

We will go Our Feet shall stand in thy Gates O Je-ru-sa-lem.

Our Feet shall stand

Je-ru-salem is built as a Ci-ty that is at uni-ty in it self

For thither go the Tribes the tribes every tribes of the

Je-ru-salem is built as a Ci-ty that is at un-i-ty in it self

For thither go the Tribes every tribes of the

For thither go

to testifie unto Isra-el to testi-fie un-to Is-ra-el and to give

Lord :8: and to give tha - - -

Lord To testi-fie unto Ism-el to testi-fie unto Is-ra-el and to give tha - - - nks give

and to give tha - - - nks give thanks give

122d Psalm 2:8 continued.

Tenor voice. 2/4

tha - - - nks un-to the name of y Lord. Lord. Counter alone even the Seat

anks give thanks un-to 1 2:5 For there is y Seat of Judgment

thanks give thanks un-to the name of y Lord. Lord. even the Seat even the Seat of the house of Da - vid

tha - - - nks un-to Chorus. 8:

O pray for the Peace O pray for the Peace O pray for the Peace of Je - ru - sa - lem Peace be within thy Walls

Slow

O pray for the Peace O pray for the Peace O pray for the Peace of Je - ru - sa - lem Peace be within thy Walls

Slow

122d Psalm continued. *brisk*

Peace be within thy Walls Peace be within thy Walls Peace be within thy Walls and plenteousness and plenteousness with

Peace be within thy Walls Peace be within thy Walls Peace be within thy Walls and plenteousness and plenteousness with

Counter & Bass.

in thy Palaces. For my Brethren and Companions sake For my Brethren

in thy Palaces. For my Brethren and Companions sake I will wish thee prof-

in thy Palaces. I will wish thee prosperity I will wish thee prosperity For my Brethren

perity I will

122d Psalm continued.

149

and Companions fakes I will wish thee prosperity I will wish thee prosperity and I will see - - - k to do thee good.

and Companions fakes I will wish thee prosperity I will wish thee prosperity and I will see - - - k to do thee good.

Chorus. N.B. Repeat O pray &c. and end with this Chorus.

Amen, Amen, Amen, Amen, Hallelujah Hallelu. Hallelu. Amen, Amen, A - - - men, A - - - men.

Grave, Brisk, Moderate, Grave.

Amen, Amen, Amen, Amen, Hallelujah Halle. Halle. Amen, A - - - men, A - - - men.

Amen, A - - - - - men.

An ANTHEM; taken out of the 147.th PSALM.

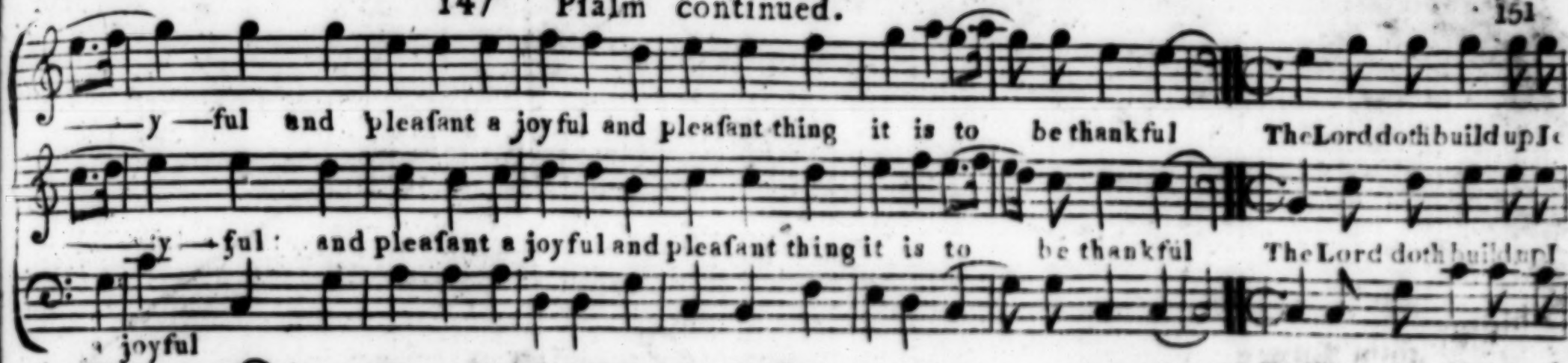
O praise the Lord O praise the Lord O praise the Lord for it is a good thing to sing praises to sing praises

O praise the Lord O praise the Lord O praise the Lord for it is a good thing to sing praises to sing praises

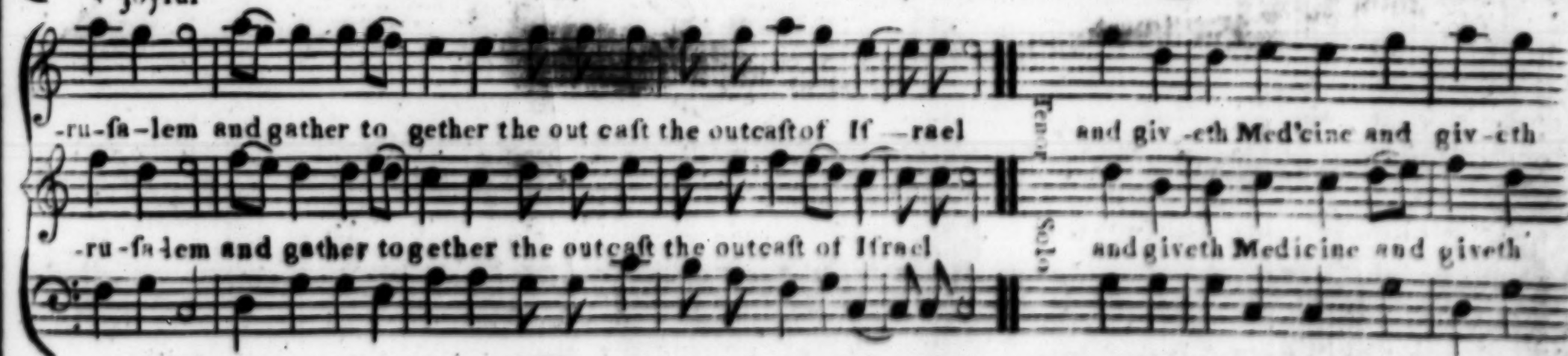
to sing praises un-to our God yea a jo - - - - - y - ful a joyful a jo - -

to sing praises un-to our God yea a jo - - - - - y - ful and pleasant a jo - -

joyful



—y —ful and pleasant a joyful and pleasant thing it is to be thankful The Lord doth build up Je
 —y —ful : and pleasant a joyful and pleasant thing it is to be thankful The Lord doth build up
 joyful



-ru-sa-lem and gather to gether the out cast the outcast of Is —rael and giv —eth Med'cine and giv —eth
 -ru-sa-lem and gather together the outcast the outcast of Israel and giveth Medicine and giveth



He heal — — — eth those he heal — — eth those that are brok — — en in Heart.

147 Psalm continued.

Med'cine to heal to heal their sickness O si - - - ng unto the Lord

Med'cine to heal to heal their sickness O si - - - ng unto the Lord sing praises

O sing unto the Lord si - - - ng unto the Lord sing praises

1 2

sing pra - - - if - es sing prais - es un - to our God God. Halleluiah :||: :||: Hal - le - lu - iah Amen

sing praise - es un - to our God God. Halleluiah :||: :||: Hal - le - lu - iah Amen

:||: :||: A Canon in the 4th and 6th below. Treble. Tenor. Bass.

Non nobis Domine non nobis, sed nomini tuo da Gloriam, sed nomini tuo da Gloriam. Non. Non nobis. Non



raiser



Ame



Ame



afu.



Not